TORONTO IN PRINT

A Celebration of 200 Years of the Printing Press in Toronto, 1798-1998

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Toronto in Print

A Celebration of

200 Years of the Printing Press in Toronto

1798-1998

Sandra Alston and Patricia Fleming

An exhibition held at the Thomas Fisher Rare Book Library

University of Toronto

3 August - 2 October, 1998

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Catalogue and exhibition by Sandra Alston and Patricia Fleming.
Exhibition designed and laid out by Emrys Evans.
Exhibition mounted by Emrys Evans and Linda Joy.
Digital processing by Maureen Morin and Rick/Simon.
Catalogue designed by Stan Bevington.
Catalogue printed by Coach House Printing, Toronto.

CANADIAN CATALOGUING IN PUBLICATION DATA

Alston, Sandra
Toronto in print : a celebration of 200 years of the printing press in Toronto, 1798-1998

Catalogue of an exhibition held at the Thomas Fisher Rare Book Library, University of Toronto, Aug. 3-Oct. 2, 1998.
Includes bibliographical references.
ISBN 0-7727-6027-6

1. Printing—Ontario—Toronto—Exhibitions. 2. Printing—Ontario—Toronto—History. I. Fleming, Patricia. II. Thomas Fisher Rare Book Library. III. Title

Z207.T67A47 1998 070.5'09713'541074 C98-931835-4

This catalogue is the first showing of a new typeface named Cartier Book. In January 1967 the graphic designer Carl Dair released Cartier, the first text typeface to be designed in Canada. Although the face was well received at the time it didn't gain widespread use. Critics thought the italic too narrow for comfortable reading and designers found it difficult to work without a bold weight for emphasis. Believing that Dair's original design was sound, Toronto type designer Rod McDonald reworked both the roman and italic, incorporating many of the changes he felt were neccessary to produce a working text face. A bold weight has also been designed.

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Foreword

Significant anniversaries are often commemorated with exhibitions. It is therefore appropriate for the Thomas Fisher Rare Book Library, an institution whose holdings encompass the history of printing from the mid-fifteenth century to the present day, to mount an exhibition to celebrate two hundred years of printing in Toronto. Printing, in a literate society, is an integral part of the daily lives of people, whether the letter forms and images are unconsciously absorbed as information, or appreciated as graphic art. As this exhibition abundantly indicates, the medium can vary widely, from poster to pamphlet to book. All illustrate the creativity and ingenuity that the art and craft of printing allow.

Drawing from the resources of the Fisher Library and from the collections of many other institutions and individuals, Sandra Alston and Patricia Fleming creatively and vividly show the profound ways that printing has affected and reflected the development of Toronto over the past two centuries.

This catalogue is itself part of the history of printing in Toronto. In 1965 Stan Bevington established the Coach House Press and began to design and print the long series of innovative books, pamphlets, broadsides and posters that continues to this day. It is thus fitting that he should design and print this catalogue, which will doubtless be featured in an exhibition on the history of printing at some time in the future. It is also historic as it is set in Rod McDonald's version of Cartier type, the face designed by the great Canadian typographer Carl Dair and presented by him to Canada as a centennial gift in 1967.

Richard Landon
Director
Thomas Fisher Rare Book Library

Introduction

Toronto in Print commemorates the establishment of the printing press at Toronto in September 1798. This was the government press first set up in 1793 at Niagara-on-the-Lake under the direction of Upper Canada's founding lieutenant governor, John Graves Simcoe. Simcoe himself left the colony in 1796, soon after he named Toronto as the capital, but three years earlier, in late July of 1793, he had moved here to oversee plans for transportation and defence. Settled in Toronto with his wife and young children, in a 'canvas house' purchased in England from among the effects of the explorer Captain Cook, Simcoe renamed the town York within a month. Gradually, and with some reluctance, other officials and their families followed the Simcoes from Niagara. Among the last to set sail for Toronto in the late summer of 1798 were the new government printers, William Waters and Titus G. Simons. Together they brought the press to Toronto.

To represent printing over the two hundred years which followed is clearly impossible. What we propose instead, is a consideration of print in the life of the city and its people, people as readers and writers, people on the job and at play, and people working in the printing trades, both in production and as artists. The choice of materials for exhibition is just that, a negotiated selection of what we knew, what we found, what colleagues suggested to us, and what we could borrow.

Arrangement of the exhibition is by theme. It opens with the *Early Years*, characteristic printing from the period leading up to incorporation of the city in 1834 when Toronto's original, and aboriginal, name was restored. In this introductory section, and throughout the exhibition, the name Toronto is used, even for the years when it was known as York. Niagara-on-the-Lake, which was called both Newark and West Niagara at the time, is cited here as Niagara.

Printed materials in many forms are included: books, serials, pamphlets, calendars, blotters, menus, sheet music, catalogues, programmes, posters, directories, handbills, letterheads, billheads and more. A notice for the first city election after incorporation in 1834 can be compared with brochures for the 1997 contest. City landmarks appear in unfamiliar surroundings with new City Hall on the cover of a romance and the CN Tower in a new conceptual space. One characteristic of all the titles is that they were printed or published in Toronto.

No one library or archive has all the material illustrating this story. A number of institutions graciously agreed to lend books

and documents from their collections. We thank the Archives of Ontario, and the Ontario Archivist, Ian Wilson. Helena Aalto of Chapters permitted us to display items published by Coles, and now owned by the bookstore chain. Vicki Ashton of the Consumers Gas Archives opened her collection for our use and offered us a number of manuscript billheads and invoices. The National Archives of Canada allowed us to borrow the early vouchers documenting the removal of the press from Niagara to its home in Toronto. The National Library of Canada and, in particular, Michel Brisebois and Peter Rochon, are thanked for facilitating the loan of items from the Rare Books and Preservation collections. This exhibition would not have been possible without the co-operation of the Toronto Reference Library as the early history of Toronto cannot be documented without its unique holdings. We wish to thank Mary Rae Shantz for her great help and willing collaboration. Various archives and libraries in the University system also loaned materials: University Archives, East Asian Library, Massey College, Ontario Institute for Studies in Education, and Robarts Library.

Private donors also opened their collections and we are grateful for their help and advice. We must also thank the archivists, librarians, researchers, printers and others who gave us valuable assistance: Rosemary Aubert, Harold Averill, Judy Burrell, Anne Dondertman, Gwynneth Evans, John Fleming, Richard Frank, Sally Gibson, Edna Hajnal, Elizabeth Hulse, Patricia Kennedy, Marie Korey, Harold Kurschenska, Stephen Otto, Michael Rowan, Will Rueter, Barry Rutter, John Sewell, Rick/Simon, Robert Stacey, Anna U, and Margaret Williams.

Sandra Alston
University of Toronto
Library

Patricia Fleming
Professor
Faculty of Information Studies

Early Years

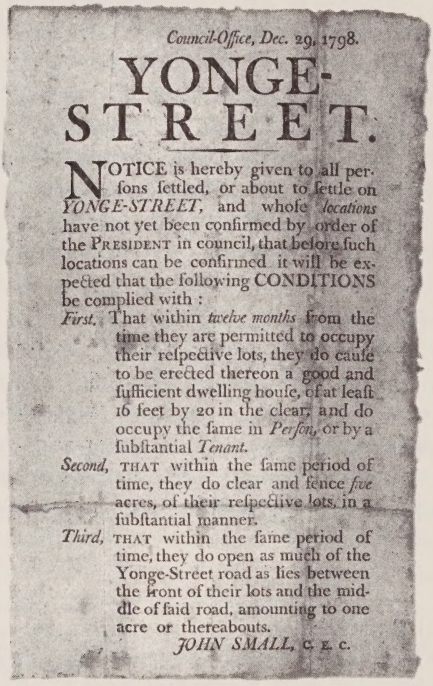
MEZZANINE-LEVEL EXHIBIT CASE ONE

In this case the earliest item is not printed but in manuscript. It is the audited account, complete with contractors' vouchers, of the printers' expenses for their move from Niagara to Toronto. This copy is one of three virtually identical sets preserved among the province's financial records at the National Archives in Ottawa. The printed materials which follow are characteristic of any government shop in the eighteenth or early nineteenth century: a newspaper, administrative forms, official notices, and an almanac. With the establishment of independent print shops in the 1820s, editors like Francis Collins opened debate on social and political issues in the columns of their newspapers, or through the publication of pamphlets and handbills. A map marking the end of the *Early Years* was published soon after Toronto's incorporation in 1834. Known only from contemporary remarks about the young age of its engraver, this copy, which is possibly unique, was recently identified in a private collection and subsequently acquired by the Toronto Reference Library.

AUDITED PUBLIC ACCOUNTS.
Executive Government of Upper Canada to Titus G. Simons, Printer, 22 October 1798, with seven vouchers dated 23 June to 13 September 1798.
(On loan from the National Archives of Canada, Ottawa RGI, E 15B, Volume 5, file 5)

A series of seven vouchers proving his expenses was attached to Titus Simons's audited accounts as King's Printer for the first half of 1798. Three of the slips, all dated 23 June, show how Simons refurbished the press and prepared for his move from Niagara to Toronto. He paid for a set of 'folio gallies', a set of 'press furniture & rigglets' to hold the lines of type in place, a press stone, and 'six boxes to contain the printing materials &c'. At Niagara on the sixth of September, Simons and his new partner, the printer William Waters, paid 'twenty shillings for carting the Printing materials &c &c &c'. The first voucher for work done at Toronto is dated 12 September 1798. It records the payment of sixteen shillings 'for boating the printing materials &c &c &c'. On that same day the equipment was carted

again, presumably from the shore where it was unloaded to the new printing office. A final charge for the actual voyage from Niagara to Toronto was settled the following day: £8 'for the freight of the printing office & Printers &c. &c'.



Council-Office, Dec. 29, 1798.

YONGE-
STREET.

NOTICE is hereby given to all perſons ſettled, or about to ſettle on *YONGE-STREET*, and whoſe *locations* have not yet been confirmed by order of the PRESIDENT in council, that before ſuch locations can be confirmed it will be expected that the following CONDITIONS be complied with :

First, That within *twelve months* from the time they are permitted to occupy their reſpective lots, they do cauſe to be erected thereon a good and ſufficient dwelling houſe, of at leaſt 16 feet by 20 in the clear, and do occupy the ſame in *Perſon*, or by a ſubſtantial *Tenant*.

Second, THAT within the ſame period of time, they do clear and fence *five* acres, of their reſpective lots, in a ſubſtantial manner.

Third, THAT within the ſame period of time, they do open as much of the Yonge-Street road as lies between the front of their lots and the middle of ſaid road, amounting to one acre or thereabouts.

JOHN SMALL, C. E. C.

YONGE STREET.
Toronto, 1798.
(On loan from the Toronto Reference Library)

Named by Lieutenant Governor John Graves Simcoe for Sir George Yonge, the British Secretary of War who was his neighbour in Devon, as he planned the administration of Upper Canada, Yonge Street was one of the first to be laid out in Toronto. The year 1996 was celebrated as the 200th anniversary of completion of the survey from present-day Eglinton Avenue to Holland Landing. Yonge Street now extends 1,896 kilometres from Lake Ontario to Rainy River near Ontario's border with Manitoba, and is called the longest street in the world.

INDENTURE FOR THE SALE OF LAND.
Printed at York by William Waters and Titus G. Simons in 1798 or 1799.
(On loan from the Archives of Ontario, Toronto, Alexander MacDonnell fonds. F 524, MU 1776, no 3)

With neatly cut indentations along the top edge, this is an example of job work by Toronto's first printers. The full imprint at the margin is unusual for a printed blank or form intended to be completed in manuscript. The ornament flanking the names, however, was already well known in Upper Canadian printing since Louis Roy had begun using it at Niagara with his first issue of the *Upper Canada Gazette* on 18 April 1793.

MILITIA COMMISSION ISSUED BY D.W. SMITH, LIEUTENANT OF THE COUNTY OF YORK.
Completed for Jean-Baptiste Rousseau, Captain of Militia on 15 July 1799. Probably printed at York by William Waters and Titus G. Simons, 1798 or 1799.
(On loan from the Archives of Ontario, Toronto, Jean-Baptiste Rousseau fonds, F 493, MU 2566, no 42)

Already surveyor general of Upper Canada, David William Smith was appointed county lieutenant late in 1798. His nomination for captain of the West Riding of York was Jean-Baptiste Rousseau of Montreal, a trader, interpreter, and merchant, who had been living on the east bank of the Humber River since 1792. It was Rousseau who had guided Elizabeth Simcoe's ship to land in 1793 when she arrived in Toronto for the first time after an overnight journey from Niagara:

29th of July We were prepared to sail for Toronto this morng. but the wind changed suddenly, we dined with the Chief Justice & were recalled from a walk at 9 oclock this Eveng as the wind was become fair – we embarked on board the Mississaga the band playing in the Ship – it was dark so I went to bed & slept till 8 oclock the next morning when I found myself in the Harbour of Toronto, we had gone under an easy sail all night for as no person on board had ever been at Toronto Mr. Bouchette was afraid to enter the Harbour till day light when St John Rousseau an Indian trader who lives near came in a Boat to pilot us. (extract from Mrs Simcoe's diary in Firth, p 213)

UPPER CANADA GAZETTE 27 July 1799.
York: Waters & Simons, 1799.

Upper Canada's first newspaper was printed at Niagara by Louis Roy of Quebec and Montreal on 18 April 1793. Born in Quebec in 1771, Roy had apprenticed with the great Quebec printer, William Brown of the *Quebec Gazette/Gazette de Québec*, and continued on in that shop under the direction of Brown's nephew and successor, Samuel Neilson. Roy then moved to Montreal, to the office of Fleury Mesplet who operated the city's first press, and was recruited there by John Graves Simcoe to be his printer in the new province of Upper Canada. Roy left Niagara in the autumn of 1794 and was replaced at the end of that year by an American, Gideon Tiffany. Indicted for blasphemy, then fined and sentenced to jail in the summer of 1797, Tiffany was replaced as government printer by Titus Geer Simons, who was loyal but not a printer. Silvester Tiffany, Gideon's brother and an experienced craftsman, continued in the office until May 1798. Starting with the issue of 6 July 1798, Simons's name was preceded on the front page of the *Gazette* by that of William Waters, and it was Waters and Simons who moved the press to Toronto in September, then published the first issue of the newspaper here on 4 October 1798.

The issue of 27 July 1799 is typical. To the right is page one with European news which continues onto the second page and is followed there by American news. The Oracle, a selection of excerpts drawn from other papers, occupies part of a column on page two and most of page three. One item is a recipe for making excellent beer from the shells of green peas. This page ends with a humorous anecdote and an auction note. Page four, shown to the left, includes a second auction notice and another for a school, two official announcements from the clerk of the Executive Council, and a list of letters waiting to be claimed at the post office.

LAND GRANT, PROVINCE OF UPPER CANADA.
Printed on parchment, probably at York in or before 1811.
(On loan from a private collection)

Because orderly settlement of the province was central to peace and good government, the printing of administrative forms such as oaths, location tickets, and land grants provided steady income to the early printers. Land grants were the most formal documents, frequently printed on parchment and weighted with a wax seal. This is an impression of the 1792 Great Seal Deputed of Upper Canada. The reverse contains the royal arms; on the obverse, beneath the

crown and Union Flag, is a peace pipe with an anchor and sword, all encircled by a crown of olives; two cornucopiae form the base.

Signed on 7 August 1811 by Lieutenant Governor Francis Gore, this example granted a one acre lot in the town of Cornwall to Nathaniel Farrer, a blacksmith.

GLORIOUS NEWS. York, 1812.
(On loan from the Toronto Reference Library)

War against Great Britain was declared by President James Madison on 18 June 1812, and within a month Brigadier-General Hull crossed the Detroit River to invade Upper Canada. By mid August, Hull had already withdrawn across the river and he surrendered Fort Detroit without a battle. General Isaac Brock's force of some 1,300 men included about 600 natives under the leadership of Tecumseh. The General's despatch reached Toronto and was printed within three days.

The war itself reached Toronto the following year on 26 April 1813, a dramatic day captured in John Strachan's letter to a friend in Scotland: 'I am interrupted an express has come in to tell us the enemys flotilla is within a few miles steering for this place all is hurry, and confusion, and I do not know, when I shall be able to finish this. I am not afraid, but our Commandant is weak.' (Firth, p 294)

American troops landed the next day and the town was taken. Strachan participated in negotiating the terms of capitulation.

UPPER CANADA. *GORDON DRUMMOND ESQUIRE.*
[warrant for payment completed in manuscript, 27 March 1815] York, 1815.

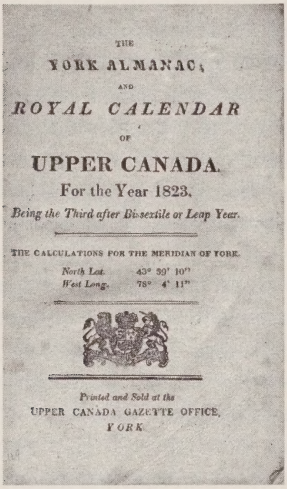
For three years after the American attack, the government press at Toronto was in disrepair so most of the official printing was completed at Kingston by Stephen Miles. This warrant authorizes a payment to him of £160 for the *Statutes* of the second and third sessions of the sixth parliament published in 1813 and 1814.

UPPER CANADA. *FRANCIS GORE ESQUIRE.*
[warrant for payment completed in manuscript, 27 February 1817] York, 1817.

At last the government printing office, which operated the only press in town until 1820, was resupplied with type and other printing

materials damaged or destroyed by the Americans in 1813. John Cameron, King's Printer until his death in 1815, had requested new equipment but it was his successor Dr Robert Horne who had the benefit of it.

Thomas Clark of Niagara, a member of the Legislative Council, obtained the modern face types in New York and was reimbursed the sum of £251 7s 6d by means of Lieutenant Governor Gore's warrant early in 1817.


THE
YORK ALMANAC,
AND
ROYAL CALENDAR
OF
UPPER CANADA.
For the Year 1823.
Being the Third after Bissextile or Leap Year.
THE CALCULATIONS FOR THE MERIDIAN OF YORK.
North Lat. 43° 39′ 10″
West Long. 78° 4′ 11″
Printed and Sold at the
UPPER CANADA GAZETTE OFFICE,
YORK.

THE YORK ALMANAC AND ROYAL CALENDAR OF UPPER CANADA FOR THE YEAR 1823.
York: Printed at the Upper Canada Gazette Office, 1823.

Charles Fothergill, appointed King's Printer in 1822, first announced this ambitious publication in the *Gazette* in September and again in December of 1823, promising a work of 200 pages in crown octavo, to be priced according to finish: 2s 6d stitched in paper (the binding of this copy), 4s bound in red, and 5s on fine paper and bound in red. In a conclusion printed on the page before the index he explained a change in plans:

It was the intention of the Editor and Proprietor of this Work to have rendered it far more comprehensive, especially as to useful Tables and Receipts, than it will be now found to be: but, the shipwreck of his winter's supply of paper, and some incidental causes of difficulty and delay, together with the lateness of the season, have induced him to send it forth in its present form. (p 158)

More than twice the length of any previous Upper Canadian almanac,

this edition included two essays signed by Fothergill, one treating public events from the discovery of America to the division of Quebec into Upper and Lower Canada, and the other offering 'A Sketch of the Present State of Canada'.

COLLINS, FRANCIS. *AN ABRIDGED VIEW OF THE ALIEN QUESTION UNMASKED.*
York: Freeman Office, 1826.

With roots stretching back to loyalist foundations, the alien debate split Canadians of British and American birth, by calling into question the property and political rights in Upper Canada of Americans who had stayed on in that country after 1783 and accepted American citizenship. Finally resolved after reference to the colonial government, the question was settled in favour of the American-born residents of Upper Canada.

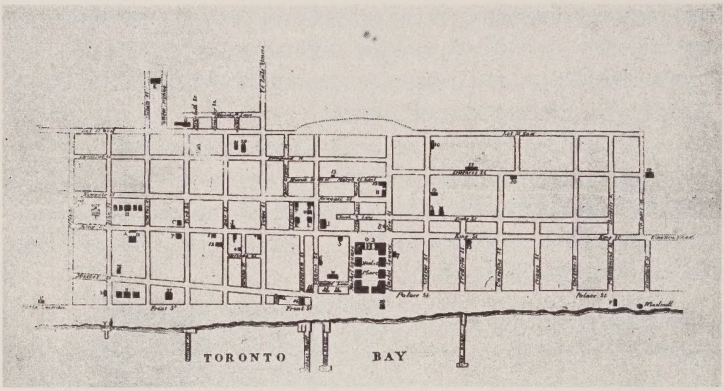
Collins, an Irish-born printer and parliamentary reporter, wrote here in favour of the American-born as 'a brave, industrious, peaceable, and loyal people'. Two years later the outspoken Collins was convicted of libel against the attorney general, then fined and sentenced to a year in jail. He served forty-five weeks but continued to issue his paper, the *Canadian Freeman*, and even printed the *Journal* of the House of Assembly. He died of cholera in Toronto's second epidemic in 1834.

READING ROOM DISPLAY AREA

MAP OF TORONTO BY ALPHEUS TODD
Toronto, 1834. Engraving, plate size 13 x trimmed size of 24 cm
(On loan from the Toronto Reference Library)

Since Todd's plan was recommended to the public in the *Advocate* on 22 May 1834, it may well be the first map of the newly incorporated City of Toronto. Master Todd, who was then twelve years of age, began to work in the library of the House of Assembly the following year and spent the rest of his life developing official collections for the legislature. At Confederation he was named librarian of Parliament in Ottawa. Starting with *The Practice and Privileges of the Two Houses of Parliament* in 1840, he also published a series of important works on government.

Among the references on his map are seven printing offices and ten churches, one of them the African Chapel at Frederick and



King Streets. Two banks are named as well as two hotels and a coffee house. There are three schools: Upper Canada College, the Central School, and the Infant School. One theatre, the Royal, is identified.

Most of the buildings are long gone but survivors include the east wing of Osgoode Hall on Lot Street (now Queen) at the head of York, and the Bank of Upper Canada together with the Fourth Post Office on Duke Street (now Adelaide) east of George. A windmill in the lower right corner marks the site of the Gooderham and Worts distillery.

The People Decide

MEZZANINE-LEVEL EXHIBIT CASE TWO

Founded as a government town and still the provincial capital, Toronto has always been preoccupied with politics. Among the election materials exhibited are notices satirizing the issues surrounding the candidacy of two local printer-politicians, William Lyon Mackenzie in the 1830s, and George Brown in the 1850s. Citizen participation in political causes appears in a variety of forms and contexts, ranging from the world-wide peace movements of the 1960s, to the local activism which halted the march of the proposed Spadina Expressway into downtown neighbourhoods, and saved from demolition heritage sites and buildings such as Fort York, a struggle slyly depicted here in a newspaper cartoon.

TO THE ELECTORS OF TORONTO.
Toronto, 1834.
(On loan from the Toronto Reference Library)

In a campaign notice for the first municipal election following incorporation of the city on 6 March 1834, 'An Old and Tried Friend' condemns utterly William Lyon Mackenzie, 'the poor Printer and circulator of a pitiful newspaper' and his fellow reformers, excepting Doctor Rolph, as 'a most violent, intolerant and ignorant faction'. Warning that their presence in government 'would be a burlesque upon your good sense and intelligence, and a laughing stock to a surrounding and discerning Public' he presents as 'proper and fit persons' a Tory slate for all five wards. Following the election on 27 March, Tories held eight seats to reform's twelve. Only in St George's Ward did the Tories obtain a majority. It was this city council which selected Mackenzie, elected in the reform sweep of St David's, as Toronto's first mayor.

Since elections were conducted openly at that time, rather than by secret ballot, the next issue of the *Advocate* (Mackenzie having dropped *Colonial* from its title) printed a report of how 'the public officers' of the city had voted. Even electors who 'gave a plumper' by voting for only one candidate were noted. (*Advocate* 3 April 1834)

The 1841 *Poll Book* included in this case is a more systematic record of all the votes cast in Toronto during the provincial election that year.

THE CITY OF TORONTO POLL BOOK: *EXHIBITING A CLASSIFIED LIST OF VOTERS AT THE LATE GREAT CONTEST FOR RESPONSIBLE GOVERNMENT.*
Toronto: Printed by Lesslie Brothers, 1841.

The object of publishing the City Poll Book is, to show, both in Town and Country, the true character of the two political parties as well as who are and who are not the friends of the popular cause.—By the popular cause is meant, the claim set up by the people of Canada to all the rights and privileges of British subjects, under a system of Colonial Responsible Government, in opposition to 'the baneful domination' of the Old Compact. (p [3])

Like William Lyon Mackenzie, who had worked for the father and in partnership with the brothers, the Lesslies were natives of Dundee and active reformers. James Lesslie, elected an alderman in 1834, was briefly imprisoned along with his brother William after the 1837 rebellion.

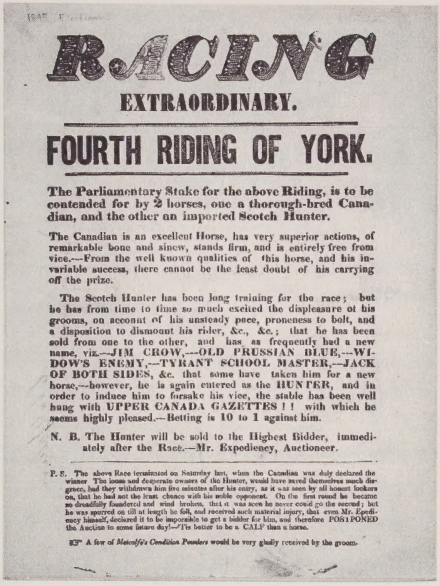
RACING EXTRAORDINARY. FOURTH RIDING OF YORK.
Toronto, 1848.
(On loan from the Toronto Reference Library)

Indulging in word play on the use of 'riding' for an electoral district and 'race' for an election, this anonymous supporter of Robert Baldwin identifies him as 'a thorough-bred Canadian' and his opponent Hugh Scobie, publisher of the *British Colonist*, as 'an imported Scotch Hunter'.

Baldwin, the eldest son of William Warren Baldwin, was born in Toronto and lived in the first Spadina, a grand country home completed by the senior Baldwin in 1818 for his large household, some of whom are commemorated in local streets such as Baldwin, Phoebe, Walmer, and Willcocks. The road leading to Spadina, a native word for little hill, took its name from the house.

Deeply committed to reform and responsible government, Robert Baldwin formed early alliances with political colleagues in Lower Canada, particularly Louis-Hippolyte LaFontaine. As a 'P.S.' at the foot of this notice indicates, Baldwin, whose campaign was directed by David Willson of the Children of Peace, won re-election easily. However he resigned from the LaFontaine-Baldwin Government in 1851 and was defeated in the next general election.

The word RACING, set off in a fat ornamented swash italic with stacked shading, contrasts with the austerity of condensed sans serif type for FOURTH RIDING OF YORK. This use of contrasting types



RACING

EXTRAORDINARY.

FOURTH RIDING OF YORK.

The Parliamentary Stake for the above Riding, is to be contended for by 2 horses, one a thorough-bred Canadian, and the other an imported Scotch Hunter.

The Canadian is an excellent Horse, has very superior actions, of remarkable bone and sinew, stands firm, and is entirely free from vice.—From the well known qualities of this horse, and his invariable success, there cannot be the least doubt of his carrying off the prize.

The Scotch Hunter has been long training for the race; but he has from time to time so much excited the displeasure of his grooms, on account of his unsteady pace, proneness to bolt, and a disposition to dismount his rider, &c., &c.; that he has been sold from one to the other, and has as frequently had a new name, viz.—JIM CROW,—OLD PRUSSIAN BLUE,—WIDOW'S ENEMY,—TYRANT SCHOOL MASTER,—JACK OF BOTH SIDES, &c. that some have taken him for a new horse,—however, he is again entered as the HUNTER, and in order to induce him to forsake his vice, the stable has been hung with UPPER CANADA GAZETTES ! ! with which he seems highly pleased.—Betting is 10 to 1 against him.

N. B. The Hunter will be sold to the Highest Bidder, immediately after the Race.—Mr. Expediency, Auctioneer.

P. S. The above Race terminated on Saturday last, when the Canadian was duly declared the winner The loose and desperate owners of the Hunter, would have served themselves much disgrace, had they withdrawn him five minutes after his entry, as it was seen by all honest lookers on, that he had not the least chance with his noble opponent. On the first round he became so dreadfully foundered and wind broken, that it was seen he never could go the second; but he was spurred on till at length he fell, and received such material injury, that even Mr. Expediency himself, declared it to be impossible to get a bidder for him, and therefore POSTPONED the Auction to some future day!—'Tis better to be a CALF than a horse.

☞ A few of *Meincke's Condition Powders* would be very gladly received by the groom.

to emphasize content and to suggest a visual equivalent of spoken rhetorical effect, is a defining characteristic of nineteenth-century printing.

CARTOON OF BROWN AND ROBINSON.
Toronto, 1858.
(On loan from the Toronto Reference Library)

Number two in a series of six cartoons of the 1858 election shows the [George] 'Brown' horse startled by the [John Beverley] 'Robinson' donkey. Riding the 'Brown' horse is the militarily attired General Public Opinion whose saddle blanket is the front page of the Toronto *Globe*. He is saying to the horse '"Wohoa"! Steady boy, its only a Donkey cropping thistles'.

The same conceit was used by *Flysheet* in a series of eight cartoons published in 1857 and 1858 and reprinted in J.W. Bengough's A *Caricature History of Canadian Politics*. This set shows John Beverly Robinson (always a donkey) and fellow candidate, John George Bowes, another former mayor of Toronto, in their conflict with George Brown. Robinson, Bowes, William Henry Boulton, and Brown were all contesting the two-member riding of Toronto during the election of 1857-58. Brown and Robinson were elected.

VOTE FOR THE FREE LIBRARY (Referendum Campaign Cards). Toronto, 1882.
(On loan from the Toronto Reference Library)

With passage of the Free Libraries Act in 1882, Ontario's legislators provided for the establishment of tax-supported public libraries, free to users and governed by local boards. Promoters of a Free Library for Toronto campaigned vigorously with petitions, public meetings, and popular materials such as these colourful cards, one printed with sunflowers, another with red clover. When the referendum was held on 1 January 1883, citizens of Toronto voted overwhelmingly to support a public library. On 6 March 1884, the fiftieth anniversary of incorporation of the city, the Toronto Public Library was opened in the former Mechanics' Institute building at Church and Adelaide Streets. The Institute had transferred its building to the city the year before, together with a collection of 7,434 books, for the benefit of the public library.

The first branches were opened within the year, one in the former Town Hall of Yorkville, a village recently annexed by Toronto, and the other in St Andrew's Market at Richmond and Spadina. A new Reference Library, built with funds from the Carnegie Foundation, was opened at College and St George in 1909. In 1977 that collection was moved to the Raymond Moriyama-designed building on Yonge, north of Bloor, and the old library building was converted to a new role as the University of Toronto's Koffler Centre.

Meanwhile, branch construction has kept pace with growth and changes in Toronto's population. With formation of the 'new' city of Toronto this year, the Toronto Public Library System now includes almost one hundred branches.

THE CONSERVATIVE GOVERNMENT HAS ATTEMPTED SEVERAL TIMES, UNDER THE LEADERSHIP OF PREMIER FERGUSON TO DESTROY THE BEST FEATURES OF THE WORKMEN'S COMPENSATION ACT.
Toronto, 1926.
(On loan from the Toronto Reference Library)

George Watson ran as the Labor candidate for Bellwoods riding in 1926. His cartoon illustrates party opinion of the reigning Conservatives and their attitude toward the working man and Workmen's Compensation. Under the heading 'This is what would happen if the Conservative Government had its way', an injured worker in his wheelchair is being pushed by a friend who remarks 'I'm taking Bill to the Workmen's Compensation Board to prove his claim. We're taking along the scaffolding he fell off and the hod of bricks that hit him, in case they're not satisfied.'

Issued by the Labor Party of Ontario in Toronto and marked with the union label of the Allied Printing Trades Council of Toronto, the cartoon lists party principles on the verso, including public ownership of public utilities, unemployment insurance, free books in elementary and high schools, compulsory public automobile insurance, the election of police commissioners, and the forty-hour week.

VOTE LIBERAL H.J. PLAXTON
OFFICIAL LIBERAL CANDIDATE IN TRINITY RIDING.
Toronto: Maple Leaf Press, [1935].
(On loan from the Toronto Reference Library).

An early example of an election notice appealing to a specific language group, this small election card with its motto 'Make an end to bad times' is printed almost wholly in Yiddish, and was 'donated and printed by Maple Leaf Press'. Hugh John Plaxton, a Toronto lawyer self-described as a 'well-known friend of the Jews', ran for the Liberal Party in Trinity Riding in 1935. He sat in the eighteenth parliament but did not run again in 1940.

TAKE THE SLOGAN TO THE CANADIAN PEOPLE. Toronto: National Committee of the Labor-Progressive Party, [1953?]

Probably prepared for Communist candidates contesting the general election of August 1953, this pamphlet offers models for stickers, small ads, large ads, and last-day ads. The sample advertisements are

complete with candidates' names: Joe Canuck, Sid Canuck, John Canuck, Tom Canuck, as well as Joe and John Canadian.

VIETNAM PEACE CONCERT. DEAR MR. PEARSON. BAN THE BOMB. (Toronto, [196-]).

These three ephemeral pieces of protest literature from mid-1960s Toronto, were all printed at union shops in the city. The Vietnam Peace Concert was presented by the Toronto Coordinating Committee to end the war in Vietnam. The programme, printed in brown ink, describes a concert held in the Eaton Auditorium on 18 May 1967 at 8:20 p.m. Included among the musical performers was the poet Earle Birney, who as he stated in a letter to a friend, 'blasted Canada's "holier than thou apathy"' (Cameron, p 471).

In bright blue ink is *Dear Mr. Pearson*, a postcard printed for the Canadian Peace Congress in Toronto, to be completed and sent to the Prime Minister requesting him to use Canada's influence to stop the war in Vietnam, to negotiate for the withdrawal of United States' troops, and to let the Vietnamese decide their own affairs.

Also printed in bright blue on cardboard is the declaration 'Our family has signed for peace. Ban the Bomb! The first to use it is a war criminal!'

TORONTO DAILY STAR CARTOONS.
Toronto: Toronto Star, [1979?] (Printed by Carswell Co.)

Widely considered Canada's best political cartoonist, Duncan Macpherson joined the *Toronto Star* in 1958. Born in 1924, he dropped out of school at 17 to enlist in the Royal Canadian Air Force and, while serving in England, took art courses in his spare time. After the war, Macpherson continued his studies at the Boston Museum of Fine Arts, then at the Ontario College of Art.

At the *Toronto Star* he demanded, and received, complete editorial independence. Considered by some as cruel and vicious, he claimed to work 'against the wrongness in public life' and to address himself 'to the average drinker in a Toronto tavern'. It has been said of him that 'In savagery, inventiveness and painstaking elaboration of a distinctive style of cartooning, Macpherson is closer to Bengough than to most of his immediate predecessors' (Desbarats, p 156). Recipient of many awards, including the National Newspaper Award as Canada's best cartoonist six times, the Molson Prize, and the National Press Club Award, Macpherson retired from the *Star* in 1980.

In this 1959 cartoon the chairman of Metropolitan Toronto,

Fred Gardiner, reacts to the 'second battle of Fort York'. Old Fort York opened on Victoria Day 1934 as a historic site but, because of civic neglect, had to be restored again by the end of World War II. By the late 1950s when the Metropolitan Toronto government wanted to build an expressway through the site, jurisdiction had passed from the city to the Toronto Historical Board (now Heritage Toronto). This cartoon supported the editorial stance of the *Toronto Star* against demolition of part of the city's heritage. The politicians changed their minds and the Gardiner Expressway was built south of the fort.

LIBERAL DINNER FOR DAVID PETERSON.
Toronto, 1988.
(On loan from the Toronto Reference Library)

While not as powerful a symbol as the boot traditionally used to depict the Duke of Wellington, a red tie selected for David Peterson by an image consultant, was distinctive enough to inspire this bright red tie-shaped menu for a Heritage Dinner in 1988. The back cover of the menu is printed with the names of members of the caucus. Peterson, Liberal Premier of Ontario, had won a second term, and his first majority government in September 1987.

CITY OF TORONTO COMMUNITY OUTREACH
Voter Information Brochures 1997.

For the municipal election of 10 November 1997, when voters from the six municipalities of Metropolitan Toronto were called upon to select a single mayor and fifty-six councillors to serve more than two million inhabitants in the new City of Toronto, brochures were issued in English, French and ten other languages: Chinese, Greek, Italian, Polish, Portuguese, Somali, Spanish, Tagalog, Tamil, and Vietnamese.

READING ROOM DISPLAY AREA

DENNIS BURTON. *THE SOLUTION TO THE SPADINA EXPRESSWAY IS JUST A PIECE OF CAKE.*
Toronto, signed 1/14/71 from an idea 6/11/70.
(On loan from the Toronto Reference Library)

Until the Spadina Expressway was suddenly halted by the new provincial premier, William Davis, in 1971, the Stop Spadina

movement defined citizen politics in Toronto, pitting suburban drivers against downtown residents. The solution proposed by the artist Dennis Burton to save neighbourhoods was simple: an enormous wedge of cake on its side blocking the partially built expressway just north of Eglinton. Burton claimed to be following a Claes Oldenburg Colossal Monument Concept by 'using an Oldenburg-like cooked form, like his bacon, lettuce & tomato sandwich', a neat reference to the controversy surrounding the Art Gallery of Ontario's purchase of Oldenburg's Giant Hamburger in 1967.

Among sixteen good reasons for the 'cake' ramp enumerated by Burton were its potential use 'for projecting movies on for downtowners who never get to drive-ins', the chance to offer Toronto its own mountain to rival Hamilton and Montreal, and a great start to the weekend coasting down the ramp and onto the 400 Highway heading north.

Burton donated his artwork to assist the Spadina Review Corporation. Production of the poster was by the graphic designer, Allan Fleming.

Printing for Commerce

MEZZANINE-LEVEL EXHIBIT CASE THREE

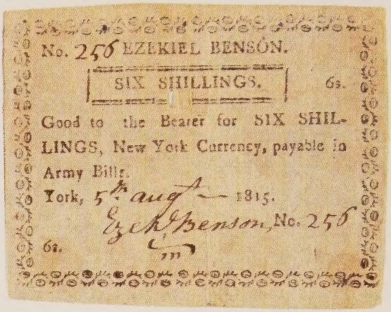
Since the medium for advertisers can be as diverse as the message, this case surveys a wide range of material drawn from commercial print sources: directory, catalogue, trade card, menu, blotter, letterhead, flyer, and poster. Considered in chronological order, the earliest message is set in simple text type. By mid-century lithographic printing combined decorative lettering with illustration, and letterpress printing had been taken over by large, often contrasting, display faces. Colour lithography was common by the late nineteenth century while photography and new imaging technologies dominate commercial printing today.

QUETTON ST GEORGE AND CO.
Toronto, 1814.
(On loan from the Toronto Reference Library)

Laurent Quetton St George wrote his advertisement to thank customers, to assure the continuation of his business, and to call in debts since he was planning a voyage to Europe. A royalist emigré who came to Upper Canada in 1799 with fellow officers to found a French military colony north of Toronto on land granted by the British government, St George succeeded as a trader at Lake Simcoe and Lake Couchiching, as a merchant, first at Niagara then Toronto, and finally throughout the province. Though he wrote of returning to Upper Canada, he settled in France instead, near Montpellier in the region of his birth. St George Street is said to be named in his honour.

When American troops captured and occupied Toronto in April 1813 they destroyed the government's printing shop but, by the summer of 1814, a press of sorts was back in operation. John Cameron, King's Printer from 1807 to 1815, submitted a report in May describing used equipment brought to him by a member of the Glengarry Regiment. Although the press could be repaired locally, he requested prompt government approval so that his order for new type could be filled in England and returned before shipping ceased in the autumn. He required 440 pounds of type plus quotations, rules, sixty pounds of flowers or ornaments, and two sizes of King's

arms. Despite the request it seems that Cameron had to make do with leftovers since this modest handbill is one of the few examples of printing from Toronto during 1814 and 1815.


No. 256 EZEKIEL BENSON.
SIX SHILLINGS. 6s.
Good to the Bearer for SIX SHILLINGS, New York Currency, payable in Army Bills.
York, 5th Aug 1815.
Ezek Benson No. 256
6s.

MERCHANTS' BILLS.
Toronto, 1815.
(On loan from the Toronto Reference Library)

In response to a shortage of small coins, merchants in both Upper and Lower Canada issued their own notes of hand or 'bons' for use as change. The letterpress examples printed for Ezekiel Benson and Michael Dye are framed with ornaments that had been used in the government printing office since Louis Roy's first *Upper Canada Gazette* in 1793. Jordan Post's engraved note, printed in orange within a circular frame ornamented in fraktur style with a bird and flowers, recalls his profession as Toronto's first watchmaker.

Together with a number of other businessmen, Post had been a founding member of the York Association, a society established in 1813 'for the purpose of issuing Bills for the convenience of making change'. At their first meeting a dozen members agreed to issue the sum of £300 currency in Bills under a dollar in value; each Bill was to be signed by the president and cashier. The notes shown here were issued privately several years later. Apart from the report of its founding, nothing more is known of the York Association.

Owner of the waterfront block between Bay and Yonge, Post gave his name to Jordan Street which intersects with Melinda, named for his wife.

WALTON, GEORGE. *CITY OF TORONTO AND THE HOME DISTRICT COMMERCIAL DIRECTORY AND REGISTER FOR 1837.*
Toronto: T. Dalton and W.J. Coates, 1837.

The compiler, George Walton, and Thomas Dalton, one of his printers, had collaborated on the first known city directory for Toronto in 1833. That edition included a street guide as well as an alphabetical list of inhabitants; here they have omitted a street guide but expanded the inhabitant list to include the whole of the Home District, made up of the counties of York and Simcoe with a population of 51,764. Toronto's total in 1836 was 9,652.

Richard Brewer, who had been working in the city as a binder for several years, demonstrated his approval of the new patterned binding fabric called embosser's cloth by using it in several different designs and colours on four titles he bound that year. As well as the two copies of the commercial directory shown here, each bound in a different colour and pattern, there was a government report, a book of verse, and a work of natural theology. All four are identified as Brewer's work, either with his stamp or binder's ticket.

BILLHEADS AND LETTERHEADS.
Toronto, 1849-1882.
(On loan from Consumers Gas Company)

From the archives of Consumers Gas, which is celebrating 150 years in Toronto in 1998, a sample of billheads and letterheads over four decades shows the commercial work of lithographers and engravers such as Hugh Scobie; Toronto Engraving Co.; Woodward & Grant; Grant, Barfoot & Co.; Rolph, Smith & Co.; and Alexander, Clare & Cable. Major Toronto enterprises are also represented in the sample, both as suppliers to Consumers Gas and as customers. The cabinetmakers Jacques & Hay for example furnished '12 Chairs in Haircloth', while George Gooderham requested a service call for his gas stove which smelled 'very bad from leakage'. C.A. Massey, vice president and manager of Massey Manufacturing, wrote personally when he paid the gas bill.

MACPHERSON, R.D. *CATALOGUE OF FAMILY GROCERIES, WINES AND LIQUORS.*
Toronto: Globe Steam Press, 1859.
(On loan from the Toronto Reference Library)

The firm of R.D. Macpherson first appears in the Toronto city directory in 1859-60 as a wholesale and retail grocer with two locations, on Yonge

Street and in the Rossin House, a grand hotel which opened in 1857 at King and York Streets, and is pictured on the wrapper of this catalogue. Eighty-two wholesale and retail grocers are listed in the city for that year. Macpherson, an agent for Moet & Chandon champagne, served the carriage trade with twelve fine teas, Havana cigars, nine vinegars (including echalot, tarragon, raspberry, and bordeaux) and an equal number of cheeses including 'parmason', Gruyere, and Stilton. In 1862-63 Macpherson had moved shop to 58 Yonge Street. The 1864 directory finds him living at 227 Church, with no profession listed.

NEW AND IMPORTANT ARRANGEMENT. CANADIAN INLAND STEAM NAVIGATION COMPANY'S ROYAL MAIL.
Toronto: Blackburn's City Steam Press, 1862.
(On loan from the Toronto Reference Library)

One of the first and most important steamboat lines on the Great Lakes was the Royal Mail Line which ran boats between ports on Lake Ontario and the Saint Lawrence River. The firm was founded in 1841 and was an early user of iron steamers. The *Magnet*, advertised in this broadside was their first, commissioned in 1847 and still running more than fifty years later.

The advent of the railway seriously affected all the Great Lakes shipping lines. The Grand Trunk, formed in 1855, paralleled the route from Montreal to Toronto which was the mainstay of the shipping business. The company fought back, claiming in this broadside, 'As the Steamers leave late in the day, the Business Man will reach his destination with as little loss of time as by Railway'. The owner of the company, John Hamilton, was eventually forced to sell his interest in the firm to the Canadian Navigation Company, a joint stock venture organized to take over the business of the line. This company was absorbed in 1875 into the Richelieu Steamboat Company, later the celebrated Richelieu and Ontario Navigation Company.

Blackburn's City Steam Press was active from 1855 to 1870.

1862 NEW AND 1862

IMPORTANT ARRANGEMENT.

Canadian Inland Steam Navigation Company's

ROYAL MAIL

THROUGH LINE.

FOR DARLINGTON, PORT HOPE, COBOURG,
KINGSTON, BROCKVILLE,
Prescott, Ogdensburgh
AND
MONTREAL.

THE ONLY LINE WITHOUT TRANS-SHIPMENT.

The Following First-Class Upper-Cabin Steamers
COMPOSE THIS LINE, VIZ.:

KINGSTON, Capt. Hamilton. BANSHEE Capt. Swales.
PASSPORT, " Harbottle. EMPRESS, " Cameron.
MAGNET, " T. Howard. CHAMPION, " Kelley.

They were built expressly for Lake and River Navigation; COMMODIOUS, STAUNCH, and in every respect WELL-FOUND with every requirement for SAFETY, and Fitted and Furnished with every Modern CONVENIENCE AND COMFORT.

ONE OF THESE STEAMERS WILL LEAVE
The CUSTOM HOUSE WHARF Foot of Yonge Street,
EVERY AFTERNOON, (Sundays excepted,)
AT TWO O'CLOCK, P.M.
FOR THE ABOVE AND INTERMEDIATE PORTS.

ARRIVING AT MONTREAL EARLY THE FOLLOWING AFTERNOON.
IN ADVANCE OF ANY OTHER LINE AND DIRECT WITHOUT TRANS-SHIPMENT making Direct Connections with the various Steamboat and Railroad Companies to the following places, viz:

ROCHESTER, PETERBOROUGH, BAY OF QUINTE, CAPE VINCENT,
OTTAWA, BOSTON via Ogdensburgh, QUEBEC, PORTLAND,
BOSTON via White Mountains, &c. &c. &c.

ALSO, WILL LEAVE TORONTO FOR HAMILTON DAILY, AT 8.30, A.M.,
TUESDAYS EXCEPTED.

TO THE TOURIST OR PLEASURE SEEKER

This line affords a most desirable conveyance, Comfortable, Pleasant, and Expeditious, and passing through the Delightful Scenery of the LAKE OF THE THOUSAND ISLANDS, by the North Channel, [the most picturesque,] and all the RAPIDS OF THE ST. LAWRENCE BY DAYLIGHT.

As the Steamers leave late in the day, the BUSINESS MAN will reach his destination with as little loss of time as by Railway

FOR TICKETS AND FURTHER INFORMATION, APPLY TO THE CLERK AT THE OFFICE, FRONT STREET, ADJOINING THE AMERICAN HOTEL, OR TO

TORONTO, MAY 1862. T. D. SHIPMAN, Agent.

BLACKBURN'S CITY STEAM PRESS, 96 YONGE STREET, TORONTO.

THE LITTLE FRUIT STORE.
Toronto, 1862.
(On loan from the Toronto Reference Library)

Printed within a decorated frame, this poem advertises the business of fruiterer and confectioner, Thomas Brookes, at 27 King Street West, next door to the *Globe* office. Although the proprietor was British, 'A Nottingham man', he had apparently emigrated to Canada only secondarily as, 'From the States he "skedaddled" When things didn't suit'. Toronto did not seem to suit him either as his name only appears in the Toronto city directory for one year, in 1862-63. The next directory in 1864-65, lists a tobacconist at this address.

HURRAH !

STREET RAILWAY

Davenport Road.

A MEETING !

Will be held at

ST. MARK'S HALL,

ON

WEDNESDAY EVE. NEXT

The 8th of Feb. at 8 p.m.

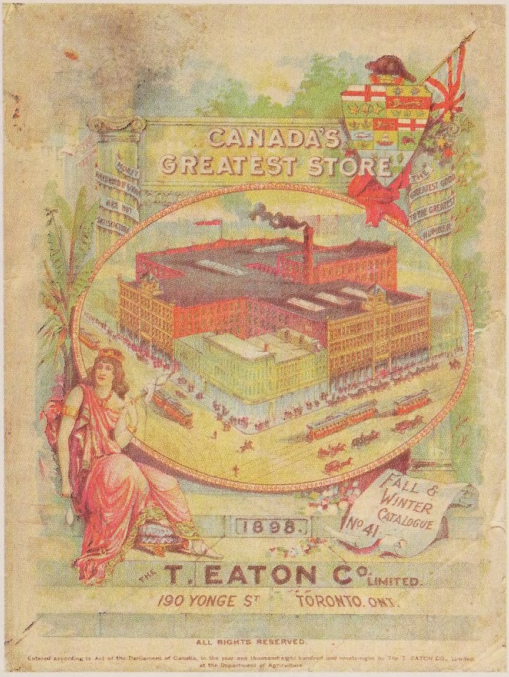
The Residents of this Section are specially requested to be present.

Frank Turner, Sec., Pro Tem.

HURRAH! STREET RAILWAY DAVENPORT ROAD. A MEETING WILL BE HELD AT ST MARK'S HALL ON WEDNESDAY EVE. NEXT THE 8TH OF FEB. [Toronto, 1888.]
(On loan from the Toronto Reference Library)

A meeting had been held the month before for 'all persons interested in the construction of a street railway along the Davenport Road from Bathurst Street to Davenport, Carlton and West Toronto Junction'. The meeting was 'to take action in the matter, take subscriptions to stock and generally further the work'. It has proven difficult to discover whether or not the line was ever built. In 1889 the Davenport name was assigned to the cars on the Seaton Village route which extended from Bloor Street via Bathurst to the Canadian Pacific Railway tracks north of Dupont Street.

A suburban company, called the Davenport Street Railway Company, was incorporated by letters patent on 11 February 1891 and a map of the street railways of about that period shows a suburban line stretching east from Keele Street along Davenport Road. In 1894 the Davenport Company took over the City and Suburban Electric Railway Company to form the Toronto Street Railway Company.



T. EATON & CO. *CATALOGUE NO 41 FALL & WINTER 1898.* Toronto, 1898.

Established in Toronto in 1869, Eaton's claimed the title of Canada's greatest store on the wrapper of this catalogue, which is printed with a bird's-eye view of the building at Queen and Yonge Streets. The back cover shows both those facades as well as the factory, stables, and Albert Street warehouse. Eaton's first mail order catalogue, a thirty-two page booklet with no illustration beyond the cover, was published in 1884. From 1893 two major catalogues appeared each year in editions as large as 75,000 copies for the Spring and Summer issue of 1895. At 240 pages, this number is fully illustrated with products indexed from Abdominal bands to Youth's clothing. Although no printer is named on the catalogue, Timothy Eaton took most of his business to a fellow Northern Irishman, William Briggs of the Methodist Book and Publishing House, until 1901 when the Eaton company established its own printing plant.

Eaton's catalogue, which continued for almost a hundred years, has been microfilmed and is a source for social and material culture studies. For the book historian this edition includes a selection of books, magazines, and music available by mail order (pp 194-204).

COPP, CLARK CO. 'EVERY BUSINESS REQUIRES BLANK BOOKS' *Bookseller and Stationer* (vol XVII, no 1, January 1901).

Essential for a permanent record of official, legal, financial, and personal events, blank books offered a traditional and lucrative specialization for stationers and binders. With options such as paper ruled by machine, printed headings, and a cut-in or step index on the margins, ledgers, blotters, bill books and the like were carefully sewn, still by hand for greater durability, and at women's wages, then strongly bound.

The Copp, Clark advertisement shown here illustrated their products for 1901 with the opportunity for purchasers to 'Commence the 20th Century Right'. Since this is the printer's own copy of the trade journal *Bookseller and Stationer*, the manuscript note beginning 'all to Copp Clark ...' probably indicates the date on which cuts were returned to Copp, Clark.

TRADE CARD FOR THE ANTELOPE BICYCLE. [Toronto, 1903-1909].
(On loan from a private collection)

A rope manufacturer from 1889 to 1895, the year he first added bicycles to his line, James Lochrie specialized in bicycles from 1903 to 1913. He introduced the Antelope with a large advertisement in the trades section of the 1903 city directory and continued to name the brand in his notices until 1909. In this cartoon, a natty 250 pound cyclist and his perfect vehicle are contrasted with a battered 165 pound wreck of a man and the remains of his bicycle. The moral is 'The Man Who Rides the Antelope Bicycle Is Always Happy'.

GENDRON MANUFACTURING CO. LTD. *STOCK LINE OF CARRIAGES FOR SALE*. Toronto, 1929.

Gendron, a long established manufacturer of children's vehicles, bicycles, and rattan furniture, proposed here a top-of-the-line English Pram at $33.75.

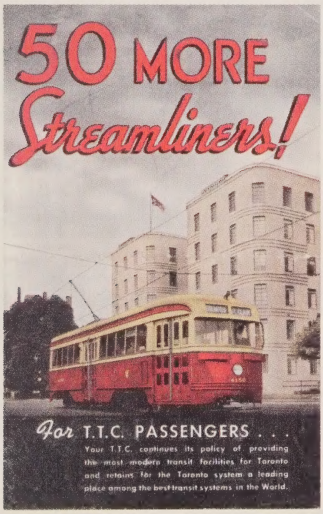
BOARD OF TRADE, CITY OF TORONTO [offset lithographic stone]. Toronto, [193-?]
(On loan from Massey College Library)

The image on the stone is a bird's-eye view of Toronto with a plane overhead and the harbour busy with boats. First established in 1845, the Toronto Board of Trade is now Canada's largest Chamber of Commerce serving 10,500 members of the city's business community.

MEDICAL ARTS COFFEE SHOP (Advertising Blotter).
Toronto: Southam Press, 1931.
(On loan from the Toronto Reference Library)

In the ink-stained past, blotters were not only a necessity but an opportunity for commercial notices and public messages. This blotter, in the form of a football, is printed with a schedule of Varsity and Canadian Football League at-home games on a ticket-shaped panel in the centre. Just off campus at Bloor and St George, the Medical Arts Coffee Shop was located in the first high rise building in the area.

Southam Press, copyright holder of the 'Vest-Pocket Blotter', was founded in 1909 although Southams had been active in the Toronto printing trade since 1881.


50 MORE
Streamliners!
For T.T.C. PASSENGERS . . .
Your T.T.C. continues its policy of providing the most modern transit facilities for Toronto and retains for the Toronto system a leading place among the best transit systems in the World.

50 MORE STREAMLINERS!
Toronto: Toronto Transit Commission. 1940.
(On loan from the Toronto Reference Library)

Claiming that 'This is a really great car' the TTC announced the arrival of fifty new, 1940 model Streamliners to expand the popular and reliable fleet of 140 of these streetcars purchased just two years earlier. Among other 'Constant Improvements' cited in this flyer are new buses and the remodelling of a hundred older vehicles.

In vivid red and yellow, the beloved 'red rocket' of Toronto is pictured gliding along St Clair Avenue past the Fleetwood, one of two streamlined Art Moderne apartments east of Avenue Road.

SHERIDAN NURSERIES. *50TH ANNIVERSARY CATALOGUE.* Toronto: Cooper & Beatty, 1963.

In 1962 the firm of Cooper & Beatty was chosen to do a 'complete redesign and production' of the annual Sheridan Nurseries garden catalogue. Its quote for the design, artwork, typography, printing, and binding for 50,000 copies of 96 pages and a cover, together with 50,000 order sheets and an equal number of inserts, was $27,000. Allan Fleming designed the new catalogue. In a letter to A.E. Brown, vice-president of Sheridan, A.P. Crawford, manager of Cooper & Beatty's Creative Department, wrote that the catalogue cover gave 'just the degree of interest and distinction needed to set it apart from the usual and expected treatments. The inside page layouts and typographic styling give the book a very clean and orderly appearance and a high degree of legibility.'

The catalogue earned an Award of Excellence in the 1963 Montreal Art Directors Exhibition where the chairman of the panel of judges commented that it was 'the most outstanding catalogue of its type that has been seen on the North American Continent'.

METRO TORONTO ITALO-CANADIAN COMMERCIAL DIRECTORY. Toronto: C.L. Caccia, 1963.

Described as 'a practical aid to the immigrant and a statement of ethnic cohesion' (Zucchi, p 31), the community directory makes a village within the city by naming members of a cultural or linguistic group and identifying services easily accessible to them. The earliest directory of Italian Toronto was published in 1929 by the Italian Information Bureau, which was partially funded by the Fascio all'Estero, a propaganda agency of the Italian government.

In a brief study of the 1935 edition of *Annuario Italiano*, still published by 'Fascist propagandists' but including prominent anti-Fascists, John Zucchi notes that the personal directory of names, addresses, and telephone numbers may simply have been copied from Might's Toronto directory using 'Italian-sounding names' as a guide. This may explain the inclusion in that year of James Mavor, a Scottish-born professor at the University of Toronto.

PILOT TAVERN.
Toronto: ART Printing Company, [1972?].
(On loan from the Toronto Reference Library)

One of two menus in this exhibition comes from a long-standing fixture of the Yonge and Bloor area. The Pilot Grill opened at 800 Yonge Street in 1944. It later changed its name to the Pilot Tavern but remained on Yonge until 1971. With reconstruction of the area, the Tavern moved around the corner onto Cumberland Street where it continues to this day. One of the specialities on the liquor menu is the Ward 8 cocktail (1¼ oz lemon juice, 1 teaspoon sugar, 1 oz rye, dash grenadine). Prices range from fifty cents for a chopped egg salad sandwich to an expensive four dollars for prime rib of beef or broiled rib eye steak.

With celestial motifs appropriate to the helmeted aviator pictured on the Pilot's street sign, this graphic design is the work of the ART Printing Company and is dated by the removal of the firm from 111 Gerrard Street East to Bartley Street at some point in 1972.

ENGLISH HOME CURED BACON AND HAMS. Toronto: Toronto Lithographing Co., [189-?]

Illustrated with its 'registered trade mark' of a roaring lion, E. Bond of Peterborough, Ontario announced 'Bond's Lion Brand is the Best'. We have been unable to locate the Bond firm in local histories or contemporary classified business directories.

A firm of lithographers, engravers, and electrotypers, Toronto Lithographing was founded in 1878 and continued under a series of proprietors. Branches of the firm were located in Buffalo and Montreal. In 1909 the name was changed to Stone Limited and in 1917 the company merged with Rolph & Clark to become Rolph-Clark-Stone Limited.

Literary Printing and Publishing

MEZZANINE-LEVEL EXHIBIT CASE FOUR

The literary press came somewhat late to Toronto with James Alexander's *Wonders of the West*, the first work of imaginative literature so far identified. Only after Confederation did the demand for popular reading and the desire for a Canadian voice, coupled with the spread of literacy and the rise of a more prosperous market, lead to Toronto's dominance as the literary printing and publishing centre of the new Dominion. Both Canadian publishing houses and the agencies of international firms soon made their presence felt. Even with consolidation and shrinking of the literary press today, Toronto remains the literary publishing centre for English Canada.

JAMES LYNNE ALEXANDER. *WONDERS OF THE WEST, OR A DAY AT THE FALLS OF NIAGARA, IN 1825, A POEM.*
York: Charles Fothergill, 1825.
(On loan from the Toronto Reference Library)

'Who has not had a wish t'inspect Niagara's famed cataract?' asked the poet, in this tale of requited love which culminates with a scene of lovers reunited on Table Rock. Believed to be the first book of verse printed in Toronto, this pamphlet is opened to the title page, adorned with four ornamental type faces: contra italic, swash italic, egyptian, and open black letter. Alexander, a teacher in the York Grammar School, apologized in his 'Advertisement' for hasty composition:

IN excuse for the roughness, and other defects of the following piece, it might be pleaded, that it was hastily written, and sent to the press without correction. The author regrets, that, for want of leisure, he could not present it to the Public in so perfect a state, either with regard to style or fable, as the subject is susceptible of, and in which by a more skilful hand, it might easily have been produced.

THE PATRIOT BOY
TO HIS GENEROUS PATRONS.
1838.

THE PATRIOT BOY TO HIS GENEROUS PATRONS 1838.
Toronto: Patriot Office, 1837.
(On loan from the Toronto Reference Library)

This 'carrier's address' with its exuberant typography, follows a long tradition of New-Year's greetings from the printer's lads (here called the printer's devil) initiated in Canada by the *Quebec Gazette* in 1767. Always in verse form, these solicitations are frequently topical and can be considered among the first expressions of a native literary tradition. This example ends with the usual plea for payment from 'The Patriot Boy':

And now kind readers recollect
That on each New Year's day,
Whatever claims you may put off,
"You have the Devil to pay."

The subject here was very fresh indeed, William Lyon Mackenzie and the rebellion of December 1837. The poet describes Mackenzie:

There lived in famed Toronto Town
A wight of dubious birth,
But from his own account we learn
He was of muckle worth.
...

With rifles and with pikes he armed,
This most ferocious band,
And charged each bloody wretch to take
With him a fire-brand.

And concludes with his opinion of the rebels:

We now have brought you safe and sound
Throughout two attempts to fire,
Your goodly Town, by blackest rogues
That ever did conspire.
...
And pray, that on this new born day,
The first of thirty eight,
All wretched sneaking traitors may,
Meet a deserved fate.

The Patriot and Farmer's Weekly was founded in Kingston on 12 October 1829 by Thomas Dalton. After Dalton moved to Toronto, it was published here from 7 December 1832 and within a year became a semi-weekly. Although initially a reformer with close ties to Mackenzie, Robert Gourlay, and the Bidwells, Dalton soon moderated his position and under the motto of 'Common Sense' the *Patriot* promulgated reform, but not radical editorial views, eventually becoming an influential conservative paper. After Dalton's death in 1840, his wife Sophia continued the business until 1848.

MAY AGNES FLEMING. *CARRIED BY STORM: A NOVEL.*
Toronto: J. Ross Robertson, 1882.
MAY AGNES FLEMING. *NORINE'S REVENGE.*
Toronto: Belford Bros, 1875.

Canada's first bestselling novelist, May Agnes Fleming, was born on 15 November 1840 in Saint John, New Brunswick. After selling her first story at the age of fifteen to the New York *Mercury*, May Agnes Early contributed regularly to a number of Canadian and American weeklies, using several pseudonyms. After her marriage in 1865 she published under her married name of May Agnes Fleming. Her fiction always appeared first in serial format, and exclusively for the Philadelphia *Saturday Night*, and then in the *New York Weekly*, before eventual publication by G.W. Carleton in New York. Her income during this period has been reported as $10,000 to $15,000 a year. After her death at thirty-nine, the novels were disseminated even more widely by publishers in the United States and Britain, some with copyright to Maude A. Fleming, most probably one of her daughters.

Her popularity continued into the early decades of the twentieth century when the firm of Street and Smith would split the novels into two parts for publication under completely different titles. Her body of work is a bibliographical puzzle, only partially addressed by Lorraine McMullen's article 'A Checklist of the Works of May Agnes Fleming,' published in the *Papers of the Bibliographical Society of Canada* in 1989.

Fleming's work was published in Canada but only in pirated editions. The two most active publishers in this trade were Rose-Belford and John Ross Robertson. Robertson was born in Toronto and educated at Upper Canada College where he began his journalistic career with *The College Times* and *The Boy's Times*. In 1866 he was a founder of the *Daily Telegraph*, printed from 1866 to 1871; five years later he established the *Evening Telegram*. According to George Parker, the Belford Brothers and Robertson began printing cheap books in 1871 on the presses of the *Daily Telegraph*. Under the slogan 'Popular reading at popular prices', Robertson published the work of current authors, in series such as 'Robertson's Edition', 'Robertson's Cheap Series' and 'Robertson's Popular Library Series'. He defended his publishing activities in a number of articles in the *Telegram* in 1879, later reprinted in pamphlet form as *Canadian Copyright*. By the end of the 1880s Robertson had published nearly two million books and had paid royalties on none of them.

ANNE GREGG RYAN. *A ROMANCE OF TORONTO*. Toronto: William Briggs, 1888.

Gordon Roper remarks in the *Literary History of Canada* that the earliest stories of the city were written by women in the 'sensational society fiction vein of Mrs Fleming or Mrs Sadleir'. Among the first is this novel by Anne Gregg Ryan, a writer of fiction and children's books who also contributed articles to the *Transactions* of the Astronomical and Physical Society of Toronto. Mrs Ryan subtitled her work a 'novel founded on fact'. A recent article in the *Dictionary of Canadian Biography* suggests that *A Romance of Toronto* is more important now as a picture of the city in the late nineteenth century than for its improbable plot.

Ryan's novel is one of the Canadian literary works published by the Reverend William Briggs who came to Canada from Ireland in 1859. Ordained in the Methodist Church in 1863, he held various charges, including Metropolitan Church in Toronto. Book steward from 1879 to 1918, Briggs is best known for his work at the Methodist

Book and Publishing House which he developed into one of the largest publishing houses in Canada. From 1915 the business was located in the Wesley Buildings, on Queen Street West at John Street, now the home of CITY TV.

E.J. PRATT. *THE IRON DOOR: AN ODE.*
Toronto: Macmillan, 1927.

Hugh Eayrs's appointment in 1921 as president of Macmillan of Canada was, according to Bruce Whiteman, bibliographer of the publishing house, 'largely responsible for the development of Macmillan's reputation as a publisher of important Canadian books'. Eayrs fostered the work of E.J. Pratt, claiming that this work was something new and that 'nothing like this has ever come out of Canada before' (Pitt, vol 2, p 18). The poem, which had its origin in a dream, commemorated the death of the poet's mother and has been called his version of the classical mystical journey.

Macmillan published two issues, one for the trade in 900 copies, as well as a limited issue of 100 copies, numbered and signed by Pratt. This example of the trade issue is a presentation copy from Pratt, and is also signed by Eric Arthur who designed the book-jacket. Illustrations in the text are the work of Thoreau MacDonald.

ROBERT FINCH. *THE STRENGTH OF THE HILLS.*
Toronto: McClelland and Stewart, 1948.

McClelland and Stewart instituted the *Indian File Books* in 1948 to highlight contemporary Canadian poets, in the hope that the series would 'present the work of some of our best writers'. Other titles included Roy Daniells' *Deeper into the Forest* (1948); James Reaney's *The Red Heart* (1949); James W. Watson's *Of Time and the Lover* (1950); Alfred Bailey's *Border River* (1952); Patrick Anderson's *The Colour as Naked* (1953); P.K. Page's *The Metal and the Flower* (1954); Phyllis Webb's *Even Your Right Eye* (1956); John Glassco's *The Deficit Made Flesh* (1958). Of the nine titles published, three received the Governor General's award for poetry.

The designer of the *Indian File Books* was Paul Arthur, the British typographer, who drew indigenous motifs, a series of repeated patterns cut in wood and linoleum, to give the bindings a distinctively Canadian quality. The motifs were printed in colour, or on coloured paper, to contrast or harmonize with the cloth spines.

Bodoni, an eighteenth-century type, was selected for the text and the jacket was printed in Perpetua, a type face designed by Eric Gill in the 1920s and apparently used here for the first time in commercial book production in Canada.

A professor at the University of Toronto, Robert Finch, poet, musician, and artist, was a recipient of the Lorne Pierce Gold medal and two Governor General's awards in poetry. He died in 1995.

LISTER SINCLAIR. *A PLAY ON WORDS & OTHER RADIO PLAYS.*
Toronto: Dent, [1948].

This compilation of twelve of Sinclair's radio plays arranged for reading includes 'We All Hate Toronto', first produced for *Panorama* on CBC radio on 17 January 1946. The performance was narrated by Bernard Braden with a cast including Jane Mallett, Lister Sinclair, and Lloyd Bochner. Produced and directed by Andrew Allen, the play featured music composed and conducted by Lucio Agostini.

According to Sinclair 'this program was one of a series in which the regions of Canada were to talk about themselves to one another. After a number of rather solemn programs, it was felt it was high time we had some fun, and so the show came out on Canada's National Joke.' (p 278)

CONSTANCE DAVIES-WOODROW. *THE CAPTIVE GYPSY.*
Toronto: Ryerson Press, 1926.
(Ryerson Poetry Chapbook Series [4])

MARY ELIZABETH COLMAN. *FOR THIS FREEDOM TOO.*
Toronto: Ryerson Press, 1942.
(Ryerson Poetry Chapbook Series 99)

MILTON ACORN. *THE BRAIN'S THE TARGET.*
Toronto: Ryerson Press, 1960.
(Ryerson Poetry Chapbook Series 199)

The Ryerson Poetry Chapbook series was created at the Ryerson Press by its editor, Lorne Pierce, to publish in an inexpensive format selected poems by well-known poets, as well as work by new writers. About 200 little books of poetry were published from 1925 to 1962, many in editions of fewer than 250 copies. Most of the card covers followed the original design by J.E.H. MacDonald; others were the work of his son, Thoreau. Later covers, with their predominance of text, presented a more restrained appearance.

JAMES REANEY. *THE BOY WITH AN R IN HIS HAND: A TALE OF THE TYPE-RIOT AT WILLIAM LYON MACKENZIE'S PRINTING OFFICE IN 1826.*
Toronto: Macmillan of Canada, 1985.
(On loan from a private collection)

James Reaney, a playwright and poet, set his first book for young readers in early Toronto. It is the story of Alec, an orphan boy who is befriended by Charley French, one of William Lyon Mackenzie's young printers. Observing life in the town, Alec is soon won over to the reform side in politics and enters Mackenzie's shop as an apprentice. Leo Rampen's illustration shows the now legendary attack on Mackenzie's office by his Tory opponents.

The real-life Charles French came to an unhappy end, hanged for murder in 1828. His published confession is an early example of that particular genre in Upper Canada.

RESURRECTION: COACH HOUSE BOOKS YEAR ONE: 1997
Toronto: Coach House Books, 1998.

In January 1997 Coach House Books initiated an innovative method to distribute Canadian writing to a wider audience. All new titles are published in two formats, a full-text online version on the World Wide Web at *www.chbooks.com*, and in limited-edition bound volumes, described as 'the fetish object formerly known as book'. Readers who access the books online pay a 'tip' to the author. To aid those with slow or expensive connections the press has published its first fifteen texts on CD-ROM. Among the titles on the disc are *Aurealities* by Paul Dutton, *Noman's Land* by Gwendolyn MacEwen, and *Odes* by Ken Norris. The text on the CD-ROM was printed letterpress at Coach House on a Challenge Gordon platen press.

CITY OF TORONTO BOOK AWARDS

Framing this case are some of the novels which were winners or finalists for the City of Toronto Book Award. First presented by City Council in 1974, the award honours authors of books of literary or artistic merit that are evocative of Toronto. The annual prize is $15,000 which may be shared by more than one winner. Each author on the shortlist (usually four to six) receives $1,000 and the winning author is given the remainder. Both fiction and non-fiction on any subject for adults and/or children are eligible. Committee members usually read sixty to eighty books a year to choose the winner.

Among the novelists represented in the case, listed chronologically from the most recent award, are Anne Michaels, Timothy Findley, Cary Fagan, Eric Wright, Margaret Atwood, Carole Corbeil, Katherine Govier, Marlene Nourbese Philip, Alison Gordon, Michael Ondaatje, Morley Callaghan, Robertson Davies, Neil Bissoondath, and Marian Engel.

Reading for All

MEZZANINE-LEVEL EXHIBIT CASE FIVE

Given the importance of the Humber River portage west of the city on aboriginal travel and trading routes, early French settlement at three nearby royal forts, and a German farming community to the north of Toronto, it is not surprising that printing in languages other than English was required here within the first decade of settlement. Texts in French and German were completed in 1806, in Chippewa in 1829, and in Mohawk the following year. The total number of languages that are currently, or are known to have been, printed in Toronto now exceeds fifty. Although each language brings together its own reading community, other groups of readers are defined by the common experience of a favourite genre: comic books, romances, science fiction, or crime stories. This case includes a sample of popular genres and printing in languages other than French and English.

JACOB MAIER HIRSCHFELDER. *A KEY TO GERMAN CONVERSATION.*
Toronto: H. & W. Rowsell, 1845.

J.M. Hirschfelder was born in Germany in 1819 and educated at the University of Heidelberg. He arrived in Canada about 1837 and became a tutor in Hebrew at King's College, later the University of Toronto, in 1844. In 1853 he was appointed lecturer in Oriental languages at University College and remained in that position until he retired in 1888. In 1855 his *Essay on the Spirit and Characteristics of Hebrew Poetry* was chosen by the University of Toronto as a textbook. Hirschfelder's *Key to German Conversation* includes at the end of the text a proposal for a Hebrew Grammar 'now preparing for the press'. Promising that the 'Hebrew will be printed with new type' he shows a sample of the first eight letters of the alphabet, believed to be the first appearance of Hebrew type in Canada. Although this work does not seem to have been published, Hirschfelder's *The Biblical Expositor: Containing Accurate Translations from the Original Hebrew of Select Passages of the Old Testament,* published by Henry Rowsell in 1855, contains stanzas of the Psalms in Hebrew.

BIRCHALL: THE STORY OF HIS LIFE, TRIAL AND IMPRISONMENT, AS TOLD BY HIMSELF. 6th ed. Toronto: National Publishing Company, 1880 (copyright Mail Printing Company).

The murder of Fred C. Benwell, a young Englishman, in a swamp in Oxford County, by his companion and guide Reginald Birchall, 'was one of the most diabolical crimes ever perpetrated in Canada'. Because the principals were both members of the British upper class the trial attracted international attention as well as thorough coverage in the contemporary press.

A twenty-five page introduction to Birchall's autobiography discusses the murder of Benwell and details of Birchall's trial, while the description of his execution occupies the final twelve pages. The whole text is fully illustrated with portraits of major figures in the case and scenes of Birchall's riotous youth.

THE GRUMBLER (n.s. [ser 3], vol 1, no 1, 1862). *THE GRIP-SACK: A RECEPTACLE OF LIGHT LITERATURE, FUN AND FANCY.* Toronto: Grip Printing and Publishing Co., 1883.

Canada's prominence in the field of political satire had its beginnings in many magazines of political humour which appeared in the nineteenth century.

The Grumbler was first published in March 1858 by Erastus Wiman who had worked at the *Globe* and later became a partner in Dun, Wiman & Company in New York. Series three of the journal, published from 1862 to 1865, has no identification of publisher but it has been ascribed to John Ross Robertson. Its stated purpose was to grumble and the reader was warned 'keep your toes out, take your hat off as you see us approach, fawn not upon Cabinet Ministers for a life pension, keep your nose clean, and you need not fear. But if, unmindful of your walk and conversation you should violate these simple rules of Grumbler etiquette, then look out'. The editor fulminated against party privilege, patronage, and drunkenness, and in this issue, against the upcoming municipal election, a contest between the 'Pig-party' and the 'Anti-pig party'.

The annual *Grip-Sack*, edited and illustrated by J.W. Bengough, was published in 1882 and 1883. Brightly coloured paper wrappers, the front cover with its sack of politicians held open by the claws of Grip, the raven, and the back with its advertisement for 'The Accident Insurance Co.', enclose a melange of humorous poetry, essays, short stories, and 'operatic outlines' all illustrated with Bengough's caricatures.

ACHILLES ALEXANDER NOBILE. *QUA E LA PER LA STORIA D'ITALIA*. Toronto: Typ. G.S. Williams, 1885.

This pamphlet, among the earliest printed in Italian in Toronto, is one of a collection issued under the title *Miscellaneous Translations and Lectures* by A.A. Nobile, a teacher of French and Italian. Included in the text of *La Storia* is *Manzoni e Rattazzi Pronunziato in una Serata di Declamazione, in Nuova Orleans il 18 Luglio 1873*. An English translation of *La Storia* is also provided in Nobile's collection. The printer named as G.S. Williams is James Samuel Williams who, after working in several printing offices and acting as superintendent of the Toronto Co-operative Printing Association, formed by a group of striking workers, set up business under his own name in 1883.

UNCANNY TALES (vol 2, no 16, April 1942). Toronto: Adam Publishing Co.
(On loan from a private collection)

Praised in one of its fan letters as 'a really good Canadian fantasy magazine' (p 83) this 96-page pulp includes complete stories ('The Green Invasion' 'Thirteen O'Clock') and the first installment of a serial ('After 12,000 Years'). Several of the correspondents who wrote from Nova Scotia, Quebec, Ontario, Manitoba, and Saskatchewan, complained about murky illustrations in previous issues, but the cover artist, whose green, city-smashing monster is shown here, won raves for his earlier work: 'Ainsworth, Ainsworth, rah! rah! rah!' (p 83).

ADRIAN DINGLE. *AMAZING ADVENTURES IN THE LIFE OF NELVANA OF THE NORTHERN LIGHTS*. Toronto: 1945.
(On loan from the National Library of Canada)

Early in World War II when Canada's trade deficit with the United States was growing, the federal government led by William Lyon Mackenzie King passed an act to restrict the import of non-essential goods. Among the non-essentials were American fiction magazines, including hugely popular comic books such as *Superman*. Seizing the opportunity, four Canadian publishers, three located in Toronto, soon launched a 'Golden Age of Canadian Comics' that lasted through the 1940s and featured homegrown superheroes. The first truly national in inspiration was *Nelvana of the Northern Lights* which appeared in August 1941. Created by Adrian Dingle, the strong and shapely Nelvana, who drew her power from the Northern Lights, was based, according to historian John Bell, on a figure from Inuit mythology. Bell quotes Adrian Dingle, who first heard of a powerful elder called Nelvana when his artist friend Franz Johnston returned from the Arctic: 'I changed her a bit. Did what I could with long hair and mini skirts. And tried to make her attractive... Then we had to bring her up to date and put her into the war effort... And, of course, everything had to be very patriotic' (*Guardians*, p 5).

The amazing adventure in this issue, which John Bell dates at 1945, finds Nelvana 'In the Strange Frozen World of Glacia'. During the final scenes she vanquishes Chicago Sade who has been impersonating Nelvana in order to cheat trappers of their furs so she can 'swing the whole world into classy post war fashions!'

Nelvana's adventures ended in May 1947, but she is still part of Toronto's cultural scene through the naming of the Nelvana Film Studio, a specialist in computer graphics.

CANADIAN INDEPENDENCE AND A PEOPLE'S PARTY.
Toronto: Labor-Progressive Party. 1954.

Founded in 1921, the Communist Party of Canada was banned in 1940 and operated for a time as the Labor-Progressive Party. The programme, adopted in final form in 1954, was printed for distribution in English, Finnish, French, Hungarian, Italian, 'Jewish', Polish, Russian and Ukrainian, and published in reddish-orange paper wrappers with the title on a white maple leaf.

THE BIRCH BARK TALKS. Toronto: Don Duncan, 1973.

Printed for the Canadian Guild of Hand Printers' *Wrongfount 8*, titled 'Aspects of Canadian Printing', this is Don Duncan's homage to James Evans, inventor of the Cree syllabic alphabet, which is still in daily use in Northern Canada. A Methodist teacher, linguist, and missionary, Evans first developed an Ojibwa syllabary in 1836 when he was working in Upper Canada. Appointed to the Hudson's Bay Company's trading territory in 1840, he completed a syllabic alphabet for Cree, then printed the alphabet and six small religious works on his Rossville Mission Press, using type he had cast himself from the lead lining of tea boxes and a screw press intended for baling furs. Darkly stained paper, on which an 1841 hymn book was printed, has probably given rise to the romance of 'James Evans' First Birch Bark Bible' cited here by the printer.

DENNIS LEE. *NICHOLAS KNOCK AND OTHER POEMS*.
Toronto: Macmillan, 1974.

The poet Dennis Lee, whose papers are in the Fisher Library, is an author of memorable rhymes for children in collections such as *Alligator Pie*, and this work, both published in 1974. Among the Toronto poems are the story about a cat who lives in Casa Loma, a celebration of 'the day we stopped Spadina', and the opening shown here which is Lee's post-rebellion lament for Canada, '1838', also published as '1838, 1970, 2020'. Invoking William Lyon Mackenzie as a symbol of nationalism, Lee concludes 'But who will speak for Canada? Mackenzie, come again'.

Frank Newfeld, a prolific artist and designer of Canadian books, illustrated Lee's poem with a portrait of Mackenzie as a man of letters within an architectural frame topped by a vignette of his Washington press 'soaking in the Bay', a reminder of one of the legends of the Tory assault on the *Colonial Advocate* shop.

YI, SANG-MUK. *P'URŬN CHŎJŬI CH 'ŎNYŎ*.
Toronto: Kim's Printing, 1976.

Written and published for the Korean community in Toronto, this series of short stories is illustrated with whimsical line drawings about immigrant life in Canada.

GREEK TELEPHONE GUIDE 5TH YEAR.
Toronto: T. & T. Milionis, 1979.

Traditional foods that newcomers bring with them have long been prized as a benefit of ethnic diversity in Toronto. It is amusing then to find that, in this telephone directory published for the Greek community in 1979, there are as many ads for pizza as for Greek restaurants. The opening shown here is for butcher shops along the Danforth, in the heart of Greek Toronto.

ROSEMARY AUBERT. *FIREBRAND.*
Toronto: Harlequin, 1986.
(On loan from the National Library of Canada)

Founded in Winnipeg in 1949 as a publisher of popular paperbacks, Harlequin has concentrated on romance fiction since 1964. Now a wholly-owned subsidiary of Torstar, publisher of the *Toronto Star*, Harlequin promotes its product in more than 100 markets worldwide to readers in twenty-three languages. Over 800 Harlequin titles hit the stands every month with 175,000,000 books sold each year.

Opening with a dedication 'To T.O. I love you', Rosemary Aubert's novel is the story of Michael Lyon Massey, a reform mayor of Toronto who makes chili sauce, leads heritage walks, and earned the title 'firebrand weirdo of Ward 7' when he was an alderman. As mayor he keeps a huge portrait of his hero William Lyon Mackenzie, 'Toronto's first mayor and the original Firebrand', over his desk. Against a backdrop of city politics and urban pleasures he wins the love of Jeanette MacDonald, head of the Municipal Reference Library. The cover shows the couple in Nathan Phillips Square, by the skating rink in front of 'new' City Hall, a monument to Toronto's dreams. Selected by international competition and completed in 1965, the design of two towers curving around a space-age council chamber was the work of Viljo Revell, a Finnish architect.

CITY OF TORONTO PAMPHLETS, 1994 AND 1995

Over the last five years the city has been printing brochures in English, French, and sixteen other languages, many of which are shown on election notices in *The People Decide*. These additional examples in Amharic, Arabic, Hindi, Punjabi, and Urdu underscore the ease of printed communication for any language or alphabet in an electronic age.

CH'ENG, FA-PIN. *FENG YEH KUO SHIH SUI.*
Toronto: Chih-feng yin Shua Kung Ssu, 1995.

The author, resident for thirty years in Toronto, describes Canadian life and culture. Both Toronto's Chinatown and memories of family life in mainland China are woven into the recollections.

MADEMOISELLE

JENNY LIND

Has the honor to announce that she will give a

GRAND CONCERT

IN TORONTO, AT THE

ST. LAWRENCE HALL,

On Tuesday Ev'ng, Oct. 21, 1851.

ASSISTED BY

SIGNOR SALVI,
SIGNOR E. BELLETTI,
MR. JOSEPH BURKE,
Conductor. MR. OTTO GOLDSCHMIDT,

The net proceeds of which will be devoted to

CHARITABLE PURPOSES.

PROGRAMME.

PART I.

FANTASIA—on Themes of La Figlia del Reggimento ... BELLETTI.
Clarionette—SIGNOR E. BELLETTI.

ARIA—"Discendi O Sonno" (Massaniello) .....AUBER.
SIGNOR SALVI.

AIR—"Come unto Him" (Messiah) .....HANDEL.
(Violin Obligato—MR. JOSEPH BURKE.)

MD'LLE JENNY LIND.

FANTASIA—On Themes of Don Pasquale..... ..THALBERG.
Piano Forte—MR. OTTO GOLDSCHMIDT.

ARIA—"Come per me" (Somnambula) .....BELLINI.

MD'LLE JENNY LIND.

PART II.

VARIATIONS on a melody of Schubert.....DAVID.
Violin—MR. JOSEPH BURKE.

CAVATINA—"Raimbaut" (Robert le Diable).....MEYERBEER.

MD'LLE JENNY LIND.

ARIA—"Spirto gentil" (La Favorita).....DONIZETTI.
SIGNOR SALVI.

THE BIRD SONG.....TAUBERT.

MD'LLE JENNY LIND.

FANTASIA—on Themes of the Bohemian Girl. .....BELLETTI.
Clarionette—SIGNOR E. BELLETTI.

SCOTCH BALLAD—"John Anderson my jo" .....

MD'LLE JENNY LIND.

SCOTCH BALLAD—"Comin' through the Rye." .....

MD'LLE JENNY LIND.

Doors open at 6½, Concert to commence at 8 o'clock.

☞ The price of Tickets has been fixed at $4 and $3. They will be for sale on Monday Morning, Oct. 20th, at 10 o'clock, at Messrs. A. & S. NORDHEIMER'S Music Establishment, King Street.

NOTICE.—This is the only Ticket Office, and Mr. BUSHNELL is the only authorized Agent for the sale of Tickets for Miss LIND'S Concert.

☞ Books containing the words of the Songs, for sale at the door on the evening of the Concert—price 7½d. each.

The Piano Forte used on this occasion is from the ware-rooms of Messrs. Nordheimer, King Street, and manufactured by S. Chickering, Boston.

Henry Rowsell, Printer, King Street, Toronto.

Printing for City Life

MEZZANINE-LEVEL EXHIBIT CASE SIX

From the first days of recorded settlement in the eighteenth century people have enjoyed life in Toronto. As the ship which brought the Simcoes crossed Lake Ontario from Niagara, a military band provided musical accompaniment. Indeed, during the three years that she lived here, the energetic Elizabeth Simcoe actively pursued all the natural and social pleasures afforded by her new home and its surroundings. She recorded the birds, plants, insects, fish, and animals of the region. She sketched, hiked, fished, picnicked, watched a friend skating on the Don River, galloped her horse along the shore, and even contested a horse race with Mr Talbot, the governor's secretary. Often in the evening she played cards or attended a dance. During one dinner held in the woods under a hemlock arbour, she admired the grace of Jacob the Mohawk dancing Scotch reels. In town in 1799 citizens illuminated their houses to celebrate the news of Nelson's victory on the Nile. Among the public entertainments which drew the community together in common activities were billiards, theatrical performances, and a puppet show. The selection of leisure-time activities documented in this case shows that although the city has changed, many of its pleasures remain the same. We have included several invitations to important events and programmes of both visiting artists, such as Jenny Lind, and native talents, like Mr Collins and his Choral Union. Gardening and home recreation are represented, as is music to be played and sung. The importance of the Canadian National Exhibition in Toronto's history is reflected in the variety of material published by and for it.

MADEMOISELLE JENNY LIND HAS THE HONOR TO ANNOUNCE THAT SHE WILL GIVE A GRAND CONCERT.
Toronto: Henry Rowsell, 1851.
(On loan from the Toronto Reference Library)

This is the first of three broadsides printed by Henry Rowsell on the occasion of Jenny Lind's visit to Toronto. The programme for this Tuesday evening was a mixed concert of instrumental pieces on the piano, clarionette, and violin, and arias sung by Miss Lind and Signor

Salvi, a tenor. Included are works by Auber, Bellini, Donizetti, Handel, and Meyerbeer. Miss Lind ended the evening with two Scottish ballads 'John Anderson my jo' and 'Coming through the Rye'. Her 'second and last' concert took place on Wednesday 22 October but, 'at the request of the mayor & citizens of Toronto', she gave a further 'farewell concert' on Thursday 23 October. Profits from the concerts were used to found the Protestant Orphans' Home. The broadside is accompanied by a ticket for the Thursday performance stamped '$3' and bearing the signature of the 'Swedish nightingale' reproduced at the foot.

The firm of A. & S. Nordheimer supplied the Chickering piano used in the concert and the tickets, which were at the astonishing price of three and four dollars, justified no doubt by the fame of Jenny Lind and her charitable good works.

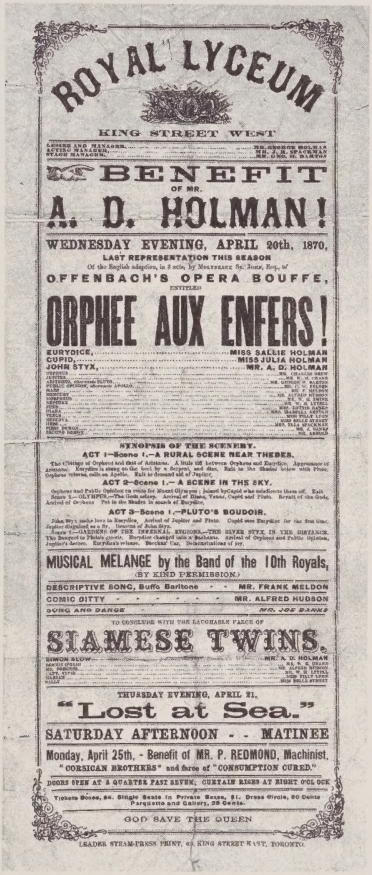
Henry Rowsell had a long and varied career in the world of Toronto printing, publishing, and bookselling. Born in England, the son of a leading London stationer, he came to Canada in 1833 and opened a book and stationery shop in Toronto, where he also established a circulating library. Active in the trade though a number of partnerships, he finally retired in 1880 and died a decade later.

TORONTO HOSE COMPANY'S EIGHTH ANNUAL BALL.
Toronto: Thompson & Co., 1856.
(On loan from the Toronto Reference Library)

Featuring both firemen and the emblems of their trade, this handsome invitation to the Hose Company's Eighth Annual Ball in the St Lawrence Hall on Tuesday evening 16 December 1856 uses gold metallic ink for the illustrations and red and blue for the text, all set off against shiny white cardstock. Mottoes under a golden eagle link

'God Save the Queen' and 'Vive l'Empereur', a reference to England's alliance with Napoleon III in the Crimean War.

Although Thompson & Company was active only from 1854 to 1859, Samuel Thompson played a leading role in the trade for almost 30 years in more than half a dozen offices.



ROYAL LYCEUM

KING STREET WEST

BENEFIT

OF MR.

A. D. HOLMAN!

WEDNESDAY EVENING, APRIL 20th, 1870,

LAST REPRESENTATION THIS SEASON

OFFENBACH'S OPERA BOUFFE,

ORPHEE AUX ENFERS!

EURYDICE, ... MISS SALLIE HOLMAN
CUPID, ... MISS JULIA HOLMAN
JOHN STYX, ... MR. A. D. HOLMAN

SYNOPSIS OF THE SCENERY.

ACT 1—Scene 1.—A RURAL SCENE NEAR THEBES.

ACT 2—Scene 1.—A SCENE IN THE SKY.

ACT 3—Scene 1.—PLUTO'S BOUDOIR.

MUSICAL MELANGE by the Band of the 10th Royals,

(BY KIND PERMISSION.)

DESCRIPTIVE SONG, Buffo Baritone - - MR. FRANK MELDON
COMIC DITTY - - - - - - MR. ALFRED HUDSON
SONG AND DANCE - - - - - - MR. JOE DANNE

TO CONCLUDE WITH THE LAUGHABLE PARCE OF

SIAMESE TWINS.

SIMON SLOW ..... MR. A. D. HOLMAN

THURSDAY EVENING, APRIL 21,

"Lost at Sea."

SATURDAY AFTERNOON - - MATINEE

Monday, April 25th, - Benefit of MR. P. REDMOND, Machinist,

"CORSICAN BROTHERS" and force of "CONSUMPTION CURED."

DOORS OPEN AT A QUARTER PAST SEVEN, CURTAIN RISES AT EIGHT O'CLOCK

Tickets Boxes, 8s. Single Seats in Private Boxes, 6s. Dress Circle, 50 Cents
Parquette and Gallery, 25 Cents.

GOD SAVE THE QUEEN

LEADER STEAM-PRESS PRINT, 63, KING STREET EAST, TORONTO.

ROYAL LYCEUM KING STREET WEST.
Toronto: Leader Steam Press, 1870.

The Royal Lyceum, built by John Ritchie in 1848, was situated off the south side of King Street West, between Bay and York Streets. Approach to the theatre was through an arched passageway known as Theatre Lane. It was the first building in Toronto intended exclusively for theatrical use, and most likely the first such building in Ontario. The auditorium could hold 600 to 700 people, who were probably seated on benches. After a series of managers tried

unsuccessfully to make the enterprise prosper, George Holman took over as general director in 1867 and under his astute management its fortunes were reversed.

The Holman English Opera Troupe was, according to the *Encyclopedia of Music in Canada*, probably the first to present opera on a regular basis in Canada. Founded in the United States as Holman's Juvenile Opera Troupe, the company included Holman, his wife Harriet and their three children, Sallie (the most famous Holman), Julia, and Alfred.

This evening's performance (Wednesday 20 April 1870) was for the 'benefit of A.D. Holman'. A presentation of Offenbach's comic opera 'Orphée aux Enfers' opened the evening's programme, although the composer's comic operas were considered very risqué entertainment at the time. All three Holman children played in the production. This was followed by a 'musical melange' by the band of the 10th Royals, and three comic songs. The evening ended with a farce 'The Siamese Twins'. Boxes were $4, single seats in boxes $1; other tickets ranged from 25 to 50 cents.

In 1872 Holman lost his lease to another manager but went on to open the Holman Opera House in London, Ontario in 1873. The following year the Royal Lyceum was destroyed in a fire.

The *Leader*, founded by James Beatty in 1852, was published until 1878. At the time of the printing of this broadside, Beatty's great-nephew Charles Belford was editor of the paper which gave its name to Leader Lane.

D.W. BEADLE. *CANADIAN FRUIT, FLOWER, AND KITCHEN GARDENER*. Toronto: James Campbell & Son, 1872. (Toronto Globe Printing Co.)

A book of practical advice suited to urban gardeners, Beadle's manual includes lithographs by Joseph Thomas Rolph and ornamental head and tailpieces marked 'Beale Toronto'. The Beale brothers, who had both apprenticed with William J. Linton in London, England, began to work as wood engravers in Toronto several years before this book was published. Rolph, also trained in London, had lived in Toronto since 1857; in 1873 he became a partner in Rolph, Smith & Co.

Shown here is the Flower Garden with Rolph's colourful lithograph of common blooms such as roses, snowdrops, lilies, and a geranium. Beadle, whose family had owned a nursery at St Catharines for about thirty years, set out his purpose clearly:

To encourage and help those who are striving to twine some flowers in the strands of daily toil, who are wishing to set those plants which, though not ministering

food to the eater, shall cheer with their winsome beauty the dwellers at home, smile out a welcome to the entering guest, or greet with a cheery pleasantness the passer-by; to help such have these pages, devoted to the Flower Garden, been penned. (p 270)

The publisher, James Campbell & Son, specialized in textbooks as well as serving as agent for the Edinburgh publishers, Thomas Nelson and Sons. George Brown's Globe Printing Company did the actual printing of this book.

HANLAN MARCH AND HANLAN WALTZ.
Toronto: I. Suckling & Sons, 1878.
(On loan from a private collection)

Using this sheet music his fellow citizens could either march or waltz in honour of the 'boy in blue', Toronto's great sporting hero, Ned Hanlan, whose portrait dominates the cover. Growing up on the Island he rowed from childhood and began to compete in 1871 at the age of 16. Hanlan turned professional in 1876 and by the time of this tribute had won the Canadian and American singles championships. The following year he added the English title and in 1880 the world rowing championship. Over his career he won more than 300 races and was seldom defeated.

An active citizen of Toronto, he built Hanlan's Hotel near his family home on the Island and, following retirement in 1897, worked as a coach. He was twice elected to city council as an alderman. Heritage Toronto's popular steam tugboat the *Ned Hanlan*, which served Toronto Island from 1932 to 1965, is just one souvenir of the great oarsman.

Isaac Suckling and Sons established their music and piano store at 107 Yonge Street in 1875 and began to publish music the following year. This six-page imprint, entered for copyright in 1878, is

an early example of their productions. The plate numbers that they began to use in 1881 as an internal record had reached nearly 500 when the company closed in 1894. One of the Suckling sons, Isaac Edward, was appointed as the first manager of Massey Hall in that same year. Professor Fanning, credited as composer of this topical music, may be B.E. Fanning, a dancing master, who appears only in the 1878 city directory.

SEMI-CENTENNIAL OF TORONTO INVITATION.
Toronto: Rolph, Smith, 1884.
(On loan from the Toronto Reference Library)

Lithographed in gold and black by Rolph, Smith & Company, this is the Mayor's invitation to a reception at City Hall on 6 March 1884, the fiftieth anniversary of the incorporation of the City of Toronto. The cupola pictured in the background topped Henry Bowyer Lane's 1844 City Hall at the corner of Front and Jarvis Streets. When Old City Hall (by E.J. Lennox) was new in 1890, and the Corporation moved to Queen Street, this building became part of what is now the South St Lawrence Market.

SAMUEL MAY. *HISTORY AND DESCRIPTION OF BILLIARDS.*
Toronto, [1885?]
(On loan from a private collection)

A manufacturer of billiard tables from 1868 to 1920, first as Riley and May then as Samuel May from 1876, May was employing thirty skilled workers at this time in a steam-powered four-storey brick factory on Adelaide Street. Entrepreneur and master of his trade, May also had branch offices in Montreal, Winnipeg, and Victoria.

His handbook of the game of billiards includes two lithographs. Shown here is his inlaid table in the Eastlake style illustrated by Rolph, Smith & Co. The other advertisement, by Grant, Barfoot & Co., presents his Excelsior Cement, an adhesive particularly recommended for billiard cue tips.

ALEXANDER MUIR. *CANADA FOREVER.*
Toronto: Whaley, Royce & Co., 1894.

'Dedicated to the sons & daughters of Canada', and published almost thirty years after his most famous song 'The Maple Leaf Forever', this piece of sheet music, with words and music by Alexander Muir,

introduces a favourite theme in the first verse:

Hurrah! Hurrah! For Canada!
Lov'd Freedom's happy home
A land so grand, a land so vast,
Wash'd by three oceans' foam;
The Land, where peace and plenty reign,
And heaven smiles serene;
Among the nations of the earth,
She stands a peerless Queen!

Born in Scotland, Muir came to Scarborough Township with his parents in 1833. A teacher, first in Scarborough, then Toronto, and an amateur musician, he published other patriotic songs including 'Canada, Land of the Maple Tree' and 'Old Union Jack' (both in 1890) and 'Young Canada was Here' (1900).

This copy is inscribed by Alexander Muir to the journalist, Faith Fenton.

Whaley, Royce & Company were music engravers, lithographers and printers, music publishers, instrument dealers and manufacturers. Eri Whaley had begun as a repairer of band instruments. He took over the firm of P.W. Graham & Company in February 1898 and with a former partner of the company, George Cooper Royce, formed Whaley, Royce & Company. The two also published *The Canadian Musician*.

TORONTO ART STUDENTS LEAGUE. *NINETY-SEVEN: A CALENDAR FOR THE YEAR 1897 WITH SKETCHES OF SOME CANADIAN WATER-WAYS AND APPROPRIATE SELECTIONS FROM CANADIAN WRITERS.*
Toronto: Toronto Art Students' League, 1897.

With the rise in the nineteenth century of Canadian artists to national and international importance and the establishment of the Royal Canadian Academy of Arts for professionals, new and fledgling artists recognized the need for training and education. In September 1886 the Toronto Art Students' League was formed, offering weekly meetings of life and composition classes for the benefit of members, usually professional illustrators, lithographers, or art students. The participation of women was welcomed. Members of the League included such well known illustrators as F.H. Brigden, W.D. Blatchly, John W. Cotton, C.W. Jefferys, Owen Staples, and David F. Thomson.

The League's annual calendar, initiated in 1882, offered greater freedom of expression to artists mired in day-to-day commercial work. In the words of C.W. Jefferys:

Then, too, we had little or no opportunity for illustration pure and simple ... Only on rare occasions did a real illustration job come our way, in the shape of an article or a book; and when it did we were only too glad to take it on even though we lost money on it. Thus these two motives impelled us to the publication of something of our own, which would give us an opportunity not only to try out our technical experiments and see how they would reproduce, but also to express some of the subjects fermenting in our minds. (quoted in Colgate, 19-20)

Aspects of Canadian life, particularly landscape, were the focus of the annual publication and eventually the idea of a theme for each year developed. Until 1898 the calendars were printed by the Bryant Press and Alexander and Cable; George N. Morang Company published the years from 1899 to 1902 and Musson published 1903. The final calendar was printed in 1904 when the League was dissolved.

ARTS AND LETTERS CLUB. PROGRAMME FOR MAETERLINCK'S *INTERIOR*. Toronto, 1911.

In this programme, for the first of a series of his productions for the Arts and Letters Club of Toronto, the director, Roy Mitchell, explains that in presenting 'so heavy a dramatic offering' he wanted to test the ability of the Arts and Letters Club to stage plays which would otherwise be inaccessible to Toronto. The catalogue is prefaced with a woodcut illustration by J.E.H. MacDonald of a stage set by Mitchell for the play.

Founded in 1908 the Arts and Letters Club is intended as a meeting-place for Torontonians involved across the broad spectrum of the arts.

ROYAL AGRICULTURAL WINTER FAIR TORONTO.
Toronto, 1927.
(On loan from the Toronto Reference Library)

A blotter printed in pink and dark orange, this notice promised the 'World's Greatest Indoor Show' from 16 to 24 November 1927. Among the 'Thrilling, Colorful, Entertaining' events pictured are displays of autumn produce and livestock competitions. The central vignette shows a major attraction of the Royal since its founding in 1922 as the Royal Agricultural Winter Fair: a spirited horse and a gallant rider. At this time a Musical Ride was performed by the Royal Canadian Dragoons, replaced in 1952 by the Royal Canadian Mounted Police.

CANADIAN NATIONAL EXHIBITION. *4TH WRIGLEY MARATHON.*
Toronto, 1929.
(On loan from a private collection)

In 1926 George Young, a seventeen-year-old Toronto swimmer, travelled to California to compete in a marathon and won the race as well as the hearts of his fellow citizens. Directors of the CNE, together with the sponsor of the successful Catalina swim, organized a marathon for Toronto in 1927. Only three men were able to finish the twenty-one mile race. The following year not one of 199 men finished a shorter fifteen-mile course because of cold water, although the ten-mile women's race was completed. This programme for the 1929 contest shows the Princes' Gate opened in 1927 by the Princes George and Edward.

Almost thirty years later another Toronto teen-ager, sixteen-year-old swimmer Marilyn Bell, made the first-ever crossing of Lake Ontario, thirty-two miles in twenty-one hours.

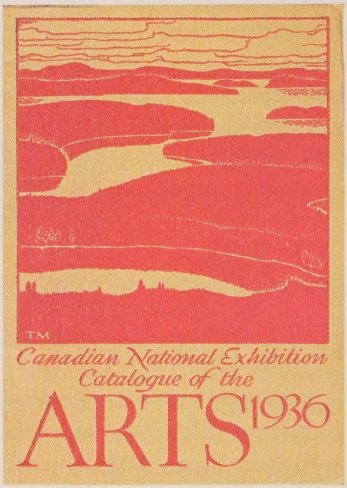
CANADIAN NATIONAL EXHIBITION. *CATALOGUE OF THE FINE, GRAPHIC & APPLIED ARTS & SALON OF PHOTOGRAPHY.* Toronto: T.H. Best Printing Co., 1929.

CANADIAN NATIONAL EXHIBITION. *CATALOGUE OF THE ARTS 1936.* Toronto: Canadian National Exhibition, 1936.

From the early days of the Toronto Industrial Exhibition, the fine, graphic, and applied arts were showcased, at first in one room in the

old Crystal Palace, then in the Fine Art and Graphic Art buildings. The 1929 catalogue, with an outstanding Art Deco cover signed 'A.K.', includes British, Danish and Canadian paintings, sculpture, and applied art, as well as American mural sketches. The cover for the 1936 exhibition of British and Canadian art was designed by Thoreau MacDonald.

CATALOGUE OF
FINE GRAPHIC & APPLIED ARTS
& SALON OF PHOTOGRAPHY
CANADIAN NATIONAL EXHIBITION
AUGUST 23RD TO SEPTEMBER 7TH 1929



CANADIAN NATIONAL EXHIBITION. *CANADA'S QUADRICENTENARY 1534-1934*.
Toronto, 1934.
(On loan from a private collection)

Marking the 400th anniversary of Jacques Cartier's exploration of the Saint Lawrence River in 1534 and 1535, as well as Toronto's centennial, this promotional folder, printed in blue and brown, shows Cartier transported to Toronto and flanked by native people against a backdrop of the 1934 skyline with landmarks such as the King Edward Hotel and the tower of Old City Hall. A blockhouse off to the east may be a reminder that Fort York was restored for the centennial.

In its fifty-sixth year of operation when this brochure was published, the 'Ex' traces its origin back to the provincial agricultural fairs which began in Toronto in 1846 and moved from city to city each year. Following the 1878 fair, held in Toronto but scheduled for Ottawa in 1879, Torontonians decided to establish an annual exhibition for their city starting in 1879.

100TH RUNNING OF QUEEN'S PLATE STAKES.
Toronto: Mobile Division of the Hunter-Rose Co., 1959.

A special souvenir for the 100th running of the Queen's Plate, this programme includes a brief history of the event and a portrait of the Queen, who attended the race that day. An imprint on the final page identifies the printer as the Mobile Division of the Hunter, Rose Company, an innovative service described on its founding in 1956 as the first mobile printing plant in North America. For many years Hunter, Rose had been printing a daily programme for the Woodbine meet but with new tracks opening, and the printers' move from downtown to the suburbs, a fresh approach was needed. Helicopter delivery was considered, but instead three large trailers were equipped as a complete printing and binding operation. The first trailer became a composing room, the second a printing and binding unit with a press to print the sheets, a folder to organize them, a wire stitcher to assemble the pamphlet, and a three-knife trimmer to cut the edges. The third trailer provided backup for the binding machinery in case of mechanical problems or an unexpectedly large crowd needing programmes.

It was intended in 1956 that by the following year the mobile plant would follow the complete racing season across Ontario over 186 days. Once on site the trailers would be backed into a building where the sides were to be let down to provide floor space for the workers.

At this time Hunter, Rose employed 100 workers in a new 45,000 square foot plant in North York. In 1983, after 123 years in the Toronto trades, Hunter, Rose declared bankruptcy. The firm's papers are now held by the Fisher Library.

FOSTER HEWITT. *HOCKEY NIGHT IN CANADA: THE MAPLE LEAFS' STORY.* 2nd ed. Toronto: Ryerson Press, 1967, c1961.

No discussion of recreation in Toronto would be complete without a reference to hockey, the Toronto Maple Leafs, and Maple Leaf Gardens. Foster Hewitt, 'the country's first media star', and possibly 'the most famous Canadian of his time', (quoted in Houston, p 16) spent more than forty years broadcasting from the gondola at the Gardens.

First published in 1953 with a second edition in 1961, Hewitt's book was a steady seller, reprinted many times by the Ryerson Press.

TORONTO FIELD NATURALISTS CLUB. *TORONTO THE GREEN.* Toronto, 1976.

Active since 1923, the Club published this guide to draw attention to the natural spaces remaining in Toronto and to recommend their conservation.

READING ROOM DISPLAY AREA

CONCERT! A GRAND CONCERT UNDER THE AUSPICES OF ST PETER'S CHURCH, SPRINGFIELD, WILL BE GIVEN IN THE TOWN HALL, COOKSVILLE ON TUESDAY, MARCH 5, 1878. Toronto: T. Hill & Son, 1878. (Toronto: Caxton Press).

Performers from Toronto joined the local entertainers for this concert in the village of Cooksville, west of the city. The whole event was under the direction of Mr H.G. Collins and all of the performers were assisted by a double quartette of his Choral Union. Admission was 25 cents, 15 cents for children.

The Caxton Press seems to have been established in 1857 when Thomas Hill purchased from Henry Stephens the press purported to have been used by Louis Roy at Niagara in the 1790s. In 1901 the press was sold to John Ross Robertson. The Mackenzie Heritage Printery Museum at Queenston is now 'Home of the "Louis Roy" English Common Press'.

THE SIEGE OF SEBASTOPOL THE LAST SCENE IN THE CRIMEAN WAR TO BE PRODUCED WITH MAGNIFICENT SCENIC AND PYROTECHNIC EFFECTS, AND ENGAGEMENT OF TROOPS. AT THE GREAT INDUSTRIAL EXHIBITION, TORONTO, SEPT. 10TH TO 22ND 1888. Toronto: Rolph, Smith, 1888.
(On loan from the Toronto Reference Library)

The Toronto Industrial Exhibition, precursor of the Canadian National Exhibition, was founded in 1879 as a showplace for industry and art. Among many events at the Exhibition, the evening programmes, according to the Toronto *World*, were the Industrial's greatest feature; without them 'the exhibition would virtually fall to pieces'. The first evening show in 1883 was a fireworks display, entitled 'The Bombardment of Alexandria', but within a very few years the programmes became more elaborate and increasingly spectacular, featuring fireworks, dramatic lighting, huge painted

THE SIEGE OF SEBASTOPOL
THE LAST SCENE IN THE CRIMEAN WAR
TO BE PRODUCED WITH MAGNIFICENT SCENIC AND PYROTECHNIC EFFECTS, AND ENGAGEMENT OF TROOPS.
AT THE GREAT INDUSTRIAL EXHIBITION,
TORONTO, SEPT 10TH TO 22ND 1888.
Preceded each evening by GRAND DISPLAYS of FIREWORKS under the direction of PROF. JAS PAIN & SONS of LONDON, ENGLAND.
THE MOST BRILLIANT AND INTERESTING PYROTECHNIC SCENE EVER WITNESSED IN THE DOMINION OF CANADA.
TO BE SEEN ONLY AT THIS EXHIBITION.

displays, and the participation of Toronto regiments in the re-enactment of various battles. Indeed most of the performances were martial in nature; of eighteen shows held between 1886 and 1902, thirteen were re-creations of battles, sieges, or bombardments.

The Siege of Sebastopol, according to the Toronto *Globe* of 13 September, took place in front of rows 100 feet in depth of beautiful paintings 300 feet long and 70 feet high, the largest scenes ever painted. 'No other Fair on the American Continent has ever attempted to give their patrons such a magnificent spectacle as this, owing to the enormous expense attending it' the paper claimed. The *Mail* of 18 September 1888 described the spectacle in detail:

At nine o'clock the troops began to collect and the grand assault on the Redan and Malakoff began. The troops advanced with a rush and determination that seemed to strike terror into the grey-coated Russians. The Exhibition band accompanied the assault with a magnificent martial selection. The ships of war at anchor in the harbour burned blue lights, and sent shell after shell into the Russian camp. The roar became deafening, and finally several of the enemies' forts exploded with a crash, setting fire to the inner structure, and lighting up the heavens with a red glare, a fitting representation to a scene of blood, and amid cheers from thousands of hearty British throats the yellow flag of Russia was slowly and sadly lowered from the battlements, and was replaced by the meteor flag of England. The crowd then dispersed, and there was a rush for the street cars and railways.

The firm of Rolph, Smith, specializing in engraving, lithography, electroyping, and embossing, began in 1873 as a partnership between Joseph Thomas Rolph, David Smith, and Frank Rolph, and, from 1898, Frank A. Rolph. Its building on Wellington Street was destroyed by fire in April 1904. The partnership was dissolved in that year and the new firms of David Smith Engraving & Lithographing Company and Rolph & Clark (later Rolph-Clark-Stone) were formed.

SUMMER CARNIVAL. Toronto: Mail Job Printing Co., 1890.
(On loan from the Toronto Reference Library)

This vividly printed poster, in red and blue on a white background, advertised '4 days of mirth, merriment and recreation' to take place from 30 June to 3 July in 'The Queen City of Holiday Garb'. Toronto's first Summer Carnival was an enormous success attracting more interest in the press than the Queen's Jubilee celebrations had three years earlier. Despite unseasonably hot temperatures, huge crowds turned out for grand military pageants, demonstrations by national and uniformed societies, 1,400 school children singing national and patriotic melodies at the Crystal Palace accompanied by the band of the Royal Grenadiers, illumination of the city and the Island, fireworks every night, and a promenade concert one mile long. Several days of sports, including tug of war and yachting races, added to the excitement.

Working in the Trades

MEZZANINE-LEVEL EXHIBIT CASE SEVEN

Masters of a craft rich in tradition, and always conscious of their power at the press, printers organized as workers, celebrated their trade, and took an active role in political life. Working within a broad commercial network which supplied type, ink, presses, and paper, they, in turn, were linked with distributors of the printed page: newsboys, pedlars, agents, and booksellers.

WILLIAM LYON MACKENZIE. *S. THOMPSON'S BOOKS.*
Toronto, 1827.
(On loan from the Toronto Reference Library)

According to Mackenzie, the 'preacher and pedlar' Thompson 'had gone about the country and obtained 800 subscribers for a quarto bible to be printed on home made paper, in Upper Canada' while his true intention was 'palming on his subscribers some Yankee stereotype edition in place of the Canadian one for which they had signed'. He warned readers to 'Beware of Wooden Nutmegs', wood carved to look like the spicy seed but yielding sawdust on the grater. When the 'wooden nutmeg' was published it was clearly identified both as a stereotype edition and as a Yankee production, printed at Cooperstown by H. & E. Phinney for S. Thompson at York. Ten years later Mackenzie himself published a New Testament from an American stereotype edition.

HENRY COOK TODD. *A MANUEL OF ORTHOEPY.*
Toronto: Guardian Office, 1833.
(On loan from the Toronto Reference Library)

Henry Cook Todd, a new arrival in town, commented with approval on local book production in the preface to his study of pronunciation: 'this edition, including paper and binding, is the entire production of that infant capital; thus proving, in no trifling degree, the striking advantages of unrestricted industry' (p iv); he added 'Paper of this book, as well as its printing and binding, was made at York, Upper Canada ... There is no tax in Canada upon paper, newspapers, or advertisements' (p 68).

The Guardian Office where Todd had the manual printed was the *Christian Guardian*, a Methodist newspaper founded in 1829 with Egerton Ryerson as editor.

It was Todd's young son, Alpheus, who engraved the map of Toronto described in the section *Early Years*.

TORONTO TYPOGRAPHICAL SOCIETY. *CONSTITUTION OF THE CITY OF TORONTO TYPOGRAPHICAL SOCIETY*. Toronto: Typographical Society, 1844. (Toronto: Guardian Office).
(On loan from Massey College Library)

In 1832 twenty-four journeymen printers working in Toronto joined together as members of the York Typographical Society. Drawing up a founding constitution, they attempted to control practices within the trade: to set a weekly wage of £1 5s (or $7.00), to earn overtime for hours worked beyond the normal ten-hour day, to have these articles observed in every shop in town, to limit the number of apprentices each master printer could bind, as well as to fix the term of apprenticeship at four years. Fifty-nine members were on the rolls from 1832 to October 1836, when the Society demanded of all employers a raise to $8.00 a week. William Lyon Mackenzie, whose own son James and foreman Daniel Bancroft were both active in the Society, discharged six of his printers on the spot. Their strike, the first in Toronto, soon collapsed and the York Typographical Society did not meet again until 1844.

After adopting this new constitution, which differed little from the 1832 document, the members turned again to their first president, Daniel Bancroft, for leadership. In the following year the first of many new disputes with employers began when George Brown, who had come to Toronto in 1843 and established the *Globe* in 1844, attempted to lower printers' wages below the Society's scale.

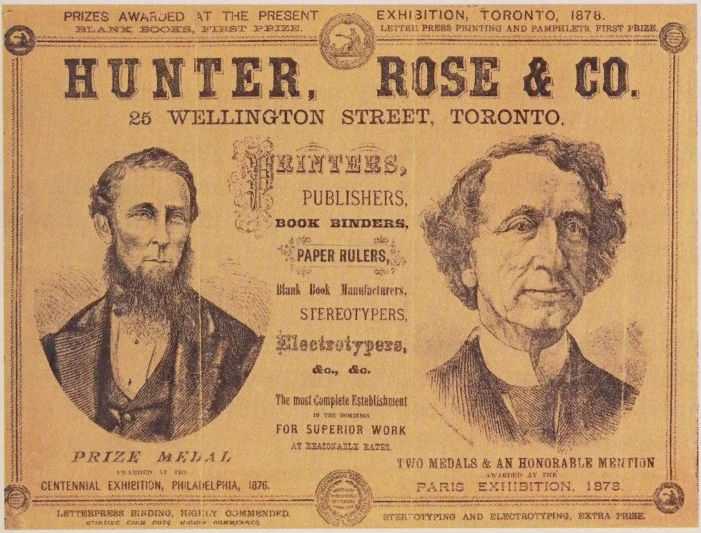
Still active, the Toronto Typographical Union, Local 19, is now the oldest labour union in Canada.

TORONTO TYPOGRAPHIC SOCIETY ANNIVERSARY DINNER INVITATION. Toronto: Colonist Card Press, 1858.
(On loan from the Toronto Reference Library)

Marking a tradition dating back to at least 1833 when William Lyon Mackenzie praised 'the cheerful festive board of the printers of York' (*Colonial Advocate*, 17 October 1833), the Typographic Society's anniversary dinner, probably the twenty-fifth, was planned for the

Old Mechanics' Institute with '☞ Dinner on the Table at half-past Eight o'clock, p.m. ☜' on 16 February 1858.

Printed in red and blue with traditional black letter and tuscan type faces, the invitation is illustrated with a cut of a cylinder press. This copy was complimentary to C.E. Holiwell Esq., a bookseller and newsdealer located in the new and celebrated Rossin House Hotel.



HUNTER, ROSE ADVERTISEMENT. Toronto, [1878].

Members of the Toronto book trades had been competing at the provincial exhibition since its inception in 1846. At the 1878 fair, Hunter, Rose was awarded two first prizes: for blank books and for letterpress printing and pamphlets. Their notice also announces distinctions earned internationally: a prize medal at the Centennial Exhibition in Philadelphia in 1876 and two medals and an honourable mention at the Paris Exhibition/Exposition universelle et internationale of 1878. It is one of these medals, engraved for Hunter, Rose, that is shown here.

The wood engravings of Liberal leader, Alexander Mackenzie, and his Conservative rival, John A. Macdonald, suggest that this even-handed notice may have been printed for display at the 1878 Toronto Exhibition, which coincided with a federal election on 17 September. In that contest Mackenzie, the incumbent, was defeated by Macdonald, who had been prime minister from 1867 to 1873 and resumed office from 1878 to his death in 1891.

BOOKSELLER AND STATIONER
(vol XX, no 4a, 27 April 1904).

The great fire of Toronto burned during the night of 19 April 1904, destroying buildings from Front Street north almost to King and up Bay, spreading in places to Yonge Street on the east and York Street on the west. Published soon afterwards, the Fire Number of *Bookseller and Stationer* shown here, pictures the ruins of Brown Brothers, bookbinders on Wellington Street. In this story, and a similar report in the other trade paper, *Canadian Printer and Publisher*, losses to the book trades are estimated at well over one million dollars with major firms completely destroyed and others having lost either a warehouse or a plant. Undeterred, several of these firms ran full-page notices from temporary offices, three of them in ice rinks around the city: Brown Brothers at the Queen City rink; Barber Ellis, the paper supplier, at the Granite Rink; and W.J. Gage, who had set up a warehouse in the Victoria Rink on Huron Street.

TORONTO TYPE FOUNDRY. *DESCRIPTIVE CATALOGUE AND PRICE LIST OF WOOD FURNITURE ... AND ALL SUPPLIES FOR THE PRINTER BOOKBINDER, AND ALL ALLIED TRADES.*
Toronto: Toronto Type Foundry, [1910?]
(On loan from Massey College Library)

Established in 1887, the Toronto Type Foundry had branches in Winnipeg, Montreal, Vancouver, and Halifax by 1899. The May 1910 catalogue shows its stock in four sections: wooden goods and furniture such as type cases and imposing tables (pp 1-39); machinery for printers and bookbinders (pp 40-127); printers' supplies, including composing sticks and ink (pp 128-55); and decorative cuts, borders, and wooden display type (pp 156-228).

The opening selected for exhibition offers a capsule history of the printing press which demonstrates the persistence of proven technology in this trade. Two models of cylinder presses are shown together with an inking machine. An Army Press of early design promises portability, while the Washington Hand Press, first patented in 1821, recalls William Lyon Mackenzie's 'new cast-iron press' of 1825 which was certainly knocked over during the attack on his shop the following year, but soaked in the Bay only under poetic licence.

This copy is marked with the bookplate of Roy Gurney, general manager of the printing department of the University of Toronto Press.

HUNTER, ROSE FLONG FRAGMENTS FOR ADVERTISEMENTS.
Toronto, [1916].

Flongs or moulds made of paper were taken from standing type then used in this portable format to cast a stereotype plate of text for printing, either flat or curved for a rotary press. Claiming in one message, 'Every Department | Busy Every Minute', Hunter, Rose reminds customers to 'Use GOOD Printing' and 'Your Catalog is your | Personal Representative | It should be GOOD'. The fourth message encourages 'the Patronizing of Home Industry'.

CANADAINK (no 31, September, 1927),
Toronto: Canada Printing Ink Co.

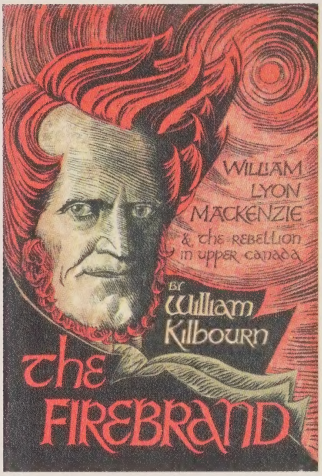
An 'occasional' publication of the Canada Printing Ink Company which had been in business since 1880, this periodical was published from March-May 1920 to December 1936 to communicate items of interest to pressmen. In the first issue the reader was told to think about 'the other fellow' whenever they felt the information given was too simple: 'We expect from time to time to talk about some of the little things that sometimes catch the pressman unawares. We shall endeavour to avoid criticism, except it be of constructive or sympathetic sort, but we want to talk about things in a way which will be helpful to "the other fellow".'

The result was a mixture of practical advice, advertising for the Company and tales of printing history leavened with comic stories and jokes.

INTERNATIONAL BROTHERHOOD OF BOOKBINDERS LOCAL 28.
WHY ARE WE ON STRIKE AGAINST THE TORONTO PUBLIC LIBRARY.
Toronto, 1948.
(On loan from the Toronto Reference Library)

The Brotherhood of Bookbinders and Bindery Women appeals here for support in its strike against the Public Library which had threatened, on one week's notice, to close the bindery unless workers agreed to forego new wage scales accepted by all the commercial binderies in Toronto. Some of the members had broken rank, continuing to work in the book repair section at the old rates.

Binding was the part of the book trade in which women had always worked but with increasing mechanization, women's jobs were steadily taken over by men. In Toronto in 1960, women's wages were still little more than half the rate that male bindery workers earned.



WILLIAM KILBOURN. *THE FIREBRAND: WILLIAM LYON MACKENZIE AND THE REBELLION IN UPPER CANADA*. Toronto: Clarke, Irwin, 1956.
(On loan from a private collection)

Arguably the best known of Toronto's early printers and politicians, Mackenzie is a postmodern hero, famous for his fame. The house at 82 Bond Street, where he lived with his family after he was permitted to return to Canada following the 1837 rebellion and his flight to the United States, is maintained as a museum by Heritage Toronto.

William Kilbourn, the Toronto historian who wrote this popular biography of a man who still provokes historical debate, emulated Mackenzie in city politics, serving through several elections as a reform alderman.

Wood engravings on the jacket and in the text are the work of Rosemary Kilbourn, the author's sister.

MARSHALL MCLUHAN. *THE GUTENBERG GALAXY: THE MAKING OF TYPOGRAPHIC MAN*. Toronto: University of Toronto Press, 1962.
(On loan from a private collection)

To quote its author, a professor of English at the University of Toronto, and soon to become the media guru of the sixties, '*The Gutenberg Galaxy* is concerned to show why alphabetic man was disposed to desacralize his mode of being' (p 69). Published between *The Mechanical Bride* (1951) and *Understanding Media* (1964), McLuhan's book had an initial print run of 2,500. Sales to date total 60,000 copies.

COOPER & BEATTY. *CHRISTMAS GREETING 1979.*
Toronto: Cooper & Beatty, 1979.

The Cooper & Beatty papers, held by the Thomas Fisher Library, contain many of the firm's 'Christmas Keepsakes' which are usually in the form of a pamphlet with seasonal text, 'playfully designed'. This Christmas greeting from 1979 is a departure from the norm, being 'a traditionally composed remembrance' to commemorate the passing of metal type from printing houses.

The keepsake is enclosed in a bright orange plastic box with a sliding plexiglass cover over the greeting which is printed in red. Beneath this text is a wooden forme set with metal type, reversed of course, to print the text of the greeting. Quoins, or wedges, hold the wooden forme tightly within the plastic box.

ELIZABETH HULSE. *A DICTIONARY OF TORONTO PRINTERS, PUBLISHERS, BOOKSELLERS AND THE ALLIED TRADES 1798-1900.*
Toronto: Anson-Cartwright Editions, 1982.

A model for book history research, this directory was compiled using archival collections and primary sources by Elizabeth Hulse, a librarian and editor, then at the Thomas Fisher Library. Her publisher was the antiquarian bookseller, Hugh Anson-Cartwright.

This opening shows paper mills on the Don River in the 1870s. The Taylors opened their mill in 1844, nearly twenty years after Eastwood & Skinner, Toronto's first paper makers, began to supply printers from the Don Valley. William Lyon Mackenzie, one of their customers, wrote of the new enterprise at the time:

About three miles out of town in the bottom of a deep ravine, watered by the river Don, and bounded also by beautiful and verdant flats, are situated the York Paper Mills, Distillery and Grist Mill... We went out to view these improvements a few days ago and returned much gratified with witnessing the paper manufacture in active operation.' (Colonial Advocate, 9 August 1827)

READING ROOM DISPLAY AREA

SCOBIE AND BALFOUR INVOICE 1 July 1848.
ELLIS & CO. INVOICE 24 June 1848.
(On loan from the Consumers Gas Archives)

A single invoice demonstrates the versatility of Toronto printers at mid-century. The firm of Scobie and Balfour, active from 1846 to 1850, first entered the trade when Hugh Scobie founded the *British Colonist* in 1838; he added lithographic printing in 1843.

From September 1847 to June 1848 the partnership of Scobie and his former bookkeeper, John Balfour, supplied the founders of Consumers Gas Company with an expanded range of services. As stationers they sold blank books, ink, pens and penholders, a lead pencil, writing and ruled paper, oilpaper and a camel hair brush, sealing wax and wafers. They printed three circulars in editions of two to three hundred copies and, at the end of June 1848, one thousand copies of the company's interim *Rules and Regulations*. A fourth circular was printed on the lithographic press as well as forty copies of a letter. In the role of newspaper proprietors they inserted three notices to shareholders and customers of Consumers Gas in the *British Colonist* and then repeated them in subsequent issues. The manufacture of blank books such as the rent ledger and a volume of receipts, printed and bound to order, combined two of their specialties. An incidental binding job was the lettering of a wallet which they sold with a portfolio. Finally, as publishers and booksellers, they sold the gas company '1 Almanac' in February, undoubtedly a copy of their first *Canadian Almanac*, a standard source, now celebrating 150 years of continuous publication.

A second invoice, from June 1848, submitted by the engravers Ellis & Co., records the gas company's order for a brass seal engraved with a device and motto.

PRINTERS' BILLHEADS 1854-1869.
(On loan from the Consumers Gas Archives)

Since the daily work of Consumers Gas was recorded and communicated using stationery, job printing, and newspaper notices, the company did business with many members of the Toronto trade. This sample of printers' own billheads includes Maclear & Company, A. Dredge, Rowsell & Ellis, John Blackburn, the Leader and Patriot Office, Brown Brothers, George Brown at the *Globe* Office, and the *Colonist* Office.

SERVICE TYPESETTING LIMITED. *READY-REFERENCE CHART OF TYPE FACES*. Toronto: Service Typesetting Limited, [196-?]

The wall chart from one of many service bureaus then in Toronto shows seventy-nine type founts, mostly sans serif and modern faces, although a few classic types such as Bodoni, Century, Cheltenham, and Cloister Old English are represented as well. First listed in the city directory for 1922 as the Service Linotyping Company, then from 1958 as Service Typesetting Limited, the Company remained in business until 1981.

Design and the Private Press

MEZZANINE-LEVEL EXHIBIT CASE EIGHT

William Rueter's definition of a private press as 'an operation in which the proprietor personally performs most or all labours of his or her craft ... selection of text, editing, design, typesetting, perhaps illustration, printing and binding', was the starting point for the choice of titles included here. Because this is a twentieth-century definition, all of the items selected have been printed during the last seventy years. Within the confines of a single case it is an impossible task to show the depth, the richness of design, and the talent of Toronto houses and printers. The number of private presses alone precludes an adequate representation of this diversity. From the earliest example shown here, the Rous and Mann imprint of 1921, to the latest in 1988, we offer a few of our favourites.

TORONTO, THE CAPITAL OF ONTARIO.
Toronto: Rous and Mann, [1921].

Printed in a limited edition by Rous and Mann to demonstrate the firm's ability 'to design and produce printing quite out of the ordinary demand', this work contains eleven etchings of Toronto buildings produced in its Art Department.

The Company was founded in 1909 when H.L. Rous and F.J. Mann who had worked together at the Mail Job Printing Company, together with C.W. Rous, purchased all the outstanding shares of the Imrie Printing Company. A.H. Robson, who joined in 1912 as Art Director, attracted many artists to the firm, among them Tom Thomson, F.H. Varley, Frank Carmichael, A.J. Casson, Rowley Murphy, and Stanley Turner.

The firm became known for its commitment to high standards and quality printing. As Lorne Pierce stated in a letter written to the Rous brothers when they retired in 1965, 'You carried the craft of printing forward as few have done in Canada; everything you did was marked by integrity and quality, and because of that you established standards that will last long after you are gone.' (quoted in Sowby, p 1)

MARIE TREMAINE. *EARLY PRINTING IN CANADA*. Toronto: Golden Dog Press, 1934.

The Golden Dog Press had a short life in Toronto, from 1933 to 1939. Although not strictly a private press since much of the typesetting and all of the printing were done commercially, the Golden Dog was directed by J. Kemp Waldie who was involved in the design of his titles before professionals carried out the actual work. Total production of the press was eight titles but, according to Marilyn Rueter, 'it is significant in the history of Canadian private printing because its books were the first to reflect the spirit of the classic English private press movement.' (*Sticks and Stones*, p 95)

Waldie, whose chief interest was typography, selected a mixture of italic founts, Lutetia, Blado, and Perpetua, for this study by the doyenne of Canadian bibliographers, Marie Tremaine. The illustration is by Wendell Lawson with five display initials by A. Scott Carter. The pamphlet was issued, with a different wrapper, for inclusion in Heft 7, 1935 of the Vienna-based *Philobiblon: Zeitschrift für Bücherliebhaber*.

WALLACE HAVELOCK ROBB. *OSPREY ON LAKE SKOOTAMATTA*. Toronto: Purple Partridge Press, 1958.

Harold Kurschenska, a designer at the University of Toronto Press, founded the Purple Partridge Press in Kitchener. He often collaborated with John Robert Colombo of the Hawkshead Press to design and produce work written by Colombo. Even after the Press moved to Toronto, its books were produced on borrowed equipment as Kurschenska owned a few founts of type but no press. *Osprey* was prepared for *Wrongfount 1960* in 12 point Spectrum type.

TYPOGRAPHY 1962: AN EXHIBITION OF THE BEST CANADIAN TYPOGRAPHIC DESIGN IN BOOKS, PRINTING FOR COMMERCE, MAGAZINES AND NEWSPAPERS PRODUCED BETWEEN JUNE 1961 AND JUNE 1962. Toronto: Society of Typographic Designers of Canada, 1962.

The Society of Typographic Designers was formed in 1956 with three principal aims: to build up professional status by accepting professional responsibilities; to encourage higher standards in printed communication; and, to increase public awareness of the benefits derived from good design and craftsmanship. Membership was open to any professional designer interested in typography

and was granted on evidence of design ability. In 1958 the Society instituted a series of exhibitions whose aim was to foster good design in Canadian publishing by recognizing the best of the year's output.

The jury was instructed to select items for specific awards of distinguished merit, then, for inclusion in the Triple Exhibition, books that set design standards for the Canadian industry, and to reject all work it considered badly designed. In this first year the exhibition consisted of Canadian book design, Canadian business printing design, later called Printing for Commerce and Canadian magazine design. In 1959 a student award was added, followed by one for Experimental Typography.

TYPOMANIA: AN ANTHOLOGY OF PRINTING BY APPRENTICES AT THE UNIVERSITY OF TORONTO PRESS.
Toronto: apprenticepress, 1964.

In all people dwells latent creativity. Giving an apprentice an opportunity for experiment and doing affords purpose in design, type setting, proofing and binding, not only giving personal satisfaction, but engendering an overall respect and understanding of all phases of manufacture. This is completely a student production. The only professional assistance was time and material. (p [43])

Writing in *Typography 64*, Allan Fleming praised this series of texts on the printing arts: 'The spreads from the University of Toronto's Press apprentices' book *Typomania* are astoundingly good, thanks to the invisible moral help of an enlightened employer like Roy Gurney.' The apprentice printers were Robert G. Reid, Alex Weir, John Wilson, Ted Cowling, Frank Weston and Luigi L. Luciani.

CARL DAIR. *FIRST PROOF OF CARTIER ROMAN & ITALIC: THE FIRST CANADIAN TYPE FOR TEXT COMPOSITION DESIGNED BY CARL DAIR TO MARK THE CENTENARY OF CANADIAN CONFEDERATION.*
Toronto: Cape & Co., 1966.

Carl Dair, born in Welland in 1912, was a ten-year-old carrier boy for the *Welland-Port Colborne Evening Tribune* when he met publisher and bibliophile, Louis Blake Duff, a meeting which sparked Dair's life-long interest in printing type. In the dedication of *Design with Type*, Dair pays credit to Duff: 'To the memory of Louis Blake Duff a bibliophile of great knowledge & fine taste who nurtured my interest in typography at an early age & never turned his head away from me except when I was swiping type from the hell box in his printing

office in Welland, Ontario.' Dair worked as an itinerant printer during the 1930s and in 1940 moved to Montreal where he held a variety of positions and lectured in typography at the Montreal Museum of Fine Arts and at the Ecole des beaux-arts. In 1951 he came to Toronto, found a job as a printer, and also lectured at the Ontario College of Art. Awarded a fellowship by the Royal Society in 1956 which enabled him to spend a year in Europe, he chose to study type design and punch cutting in Holland. It was there that he began his work on Cartier, the first type fount designed by a Canadian and published in Canada.

After ten years, Dair released the first proofs on the first day of Canada's centennial year. The critic, Beatrice Warde, praised Cartier: 'It has the serenity and freshness, the dignity and practicality, of the free spirit of Canada.' Hermann Zapf, a fellow type designer, called it 'a masterly typeface, full of dignity, legibility and graceful harmony of proportions'.

Despite its significance, Cartier is not well known today. To bring it back into use Rod McDonald is reinterpreting Cartier for use in digital typesetting. In his opinion 'Cartier's future is tied to the computer.' (McDonald, p 8)

WILLIAM LYON MACKENZIE RIDES AGAIN.
Toronto: Guild of Hand Printers, 1967.

In 1966 the Guild of Hand Printers announced as its Centennial project a series of eighteen poems about William Lyon Mackenzie, written by Guild member, John Robert Colombo, but based on the letters, articles, and speeches of Mackenzie. The Guild requested volunteers to select and print a particular poem. The finished work was to be 6 x 9 inches, produced in an edition of 100 copies. There were no restrictions on type face, paper colour, or ink.

Eighteen poems were printed by Roy Gurney, Quaker Press; J. Robert Colombo, Hawkshead Press; Roger Ascham Press; Michael Laine and Douglas Lochhead at the Massey College Press; D/Kin Press; Peter Dorn at the Heinrich Heine Press; Larry Smith; Dietrich W. Huhn at the Slap-Happy Hobby-Press; Coach House Press; Donn Purdy, Fiddlehead Press; Carl Morrison (Saint John, N.B.); Orchard Press; Mary Williamson, Peterkin Press; H. Detlov Voss, Paroquet Press; Derick Sweeting, Green Button Press; John Dyment, Saturday Morning Press; and Judy Fralick. The title page is by Gerry Moses, Willow Green Press. Published as *Wrongfount 5*, the collection was dedicated to Carl Dair, who died in 1967.

The Guild of Hand Printers had been founded in 1959 as an

organization to bring together private press printers. *Wrongfount*, published by the Guild, was an occasional series composed of examples of printing by its members.

CARL DAIR. *DESIGN WITH TYPE*. New ed. Toronto: University of Toronto Press, 1967.

According to its book jacket, '*Design with Type* differs from all other books on typography in that it discusses type as a design material as well as a means of communication'.

Rewritten and updated since its publication in New York in 1952, the second edition of Dair's book 'owes its existence to the persistence of Mr Harold Kurschenska, who prevailed upon me to undertake the work of revision, and urged the University of Toronto Press to assume the responsibility of publication' (p v). Dair's study of typography from the smallest element, the individual letter, to the largest, the mass of text, looks at the relationship of each element: the relationship of concord and contrast, of size, of weight, of form, of colour, of direction, of texture. He then examines the use of typography in books, magazines, and advertising. Lavishly illustrated with examples of printing drawn from five centuries of experiment, *Design with Type* teaches by example.

The text was typeset at the University of Toronto Press in Monotype Bembo, with chapter headings in Linotype Helvetica.

RICHARD OUTRAM. *ARBOR*. Toronto: Gauntlet Press, 1976.

Described by Marilyn Rueter in *Sticks and Stones* as a 'truly personal press' producing works 'remarkable for craftsmanship and consistent use of classic, restrained design', Gauntlet was set up by Richard and Barbara Outram to develop and extend their interest in typography, graphic design, and printing. The Press is dedicated to their own work: his poetry and her engravings.

The text of *Arbor* was hand-set in Bembo and Cochin Open and contains nine wood engravings, in different colours, by the artist. It was engraved, printed, and bound by Richard and Barbara Outram in an edition of sixty copies.

WHALE SOUND. Toronto: Dreadnaught Press, 1977.

Dreadnaught Press, a non-profit co-operative of eight workers, was formed in 1973 and housed at 24 Sussex Avenue close to Coach House

Press. According to one of the eight, Elizabeth Abraham, many of its books were designed by hand, a practice appropriate to 'a press that is attempting to keep hand work going, to keep the art and craft of book-making alive. We want to create an atmosphere in which meaningful and creative work will thrive. It is the design of the whole concept, the inside and outside of the book, that counts. The goal of the end product of our work is beauty.' (Alexander, p 13)

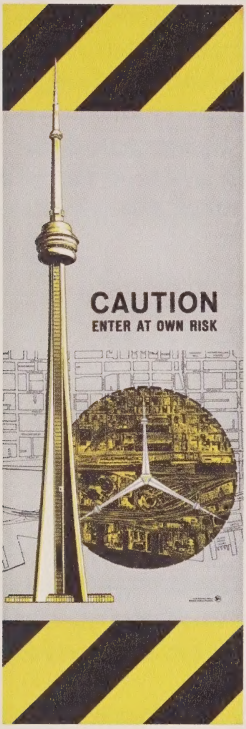
Greg Gatenby, motivated by a long-time interest in whales and dolphins, edited this anthology of the work of fifty-six poets and twenty-nine artists, most of whom prepared original work for *Whale Sound*. All profits were donated to the Greenpeace Foundation.

Designed, produced, and published from January to June 1977, the text was set in monotype Cochin and Goudy Open and printed on paper handmade in France at the mill of Richard de Bas. The binding is Holliston Sailcloth and paper handmade by the printer. Of an edition of 100 copies signed by the editor, this is number 24. *Whale Sound* was also published commercially in 1977 by J. J. Douglas in Vancouver.

CHRISTIAN HEINRICH KLEUKENS. *THE VESSEL OF THE SPIRIT: THOUGHTS ON BOOK TYPOGRAPHY.*
Toronto: The Aliquando Press, 1981.

The Aliquando Press was established in 1963 by William Rueter to give him 'the opportunity to perform personally all bookmaking operations: selecting texts, editing, designing, occasionally writing and illustrating, setting type by hand, printing, and binding'. (*Aliquando* p [3]) Since 1963 he has printed three or four books and a number of broadsides a year, balancing reprints of unusual texts with original literary work. The first printer in Canada to use contemporary faces such as Joanna, Wilhelm Klingspor, Schrift, Octavian, and Samson Uncial, Rueter exhibits in all his work a passion for letterforms.

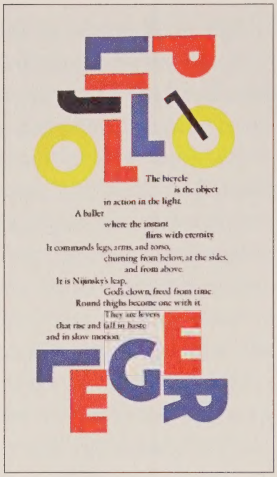
This twelve-page excerpt from *Die Kunst Gutenbergs* was printed in an edition of about 135 copies using Menhart Roman and Jessen Schrift on Beckett Text gold paper. Some forty copies were bound into Strathmore Grandee Barcelona Grey covers. Seventy-five copies were printed for the 1981 Wayzgoose Anthology and forty for the 1981 Typocrafters meeting.



READING ROOM DISPLAY AREA

RICK/SIMON. CN TOWER POSTER.
Toronto: Coach House Press, [1975]
(On loan from a private collection)

The artist, Rick/Simon, first conceived this poster as a 'conceptual sculpture project'. The CN Tower, opened in 1976, had attracted attention from a wide range of Torontonians but Greg Curnoe, then artist in residence at the Ontario College of Art, and Simon felt that the artistic community should respond as Parisian artists had when the Eiffel Tower was constructed. Simon, who believed that the new structure was just too obtrusive, combined an aerial photo and a map to develop his concept of a 'horizontal tower' showing its radius if laid on its side. The poster was then printed offset at the Coach House Press and the artist placed a copy inside the skin of the top section of the Tower, attached to the steel structure, thus making it probably the loftiest hanging poster in the world.


The bicycle
is the object
in action in the light.
A bullet
where the instant
flutes with eternity.
It commands legs, arms, and torso,
churning from below, at the sides,
and from above.
It is Nijinsky's leap,
God's clown, freed from time.
Round thighs become one with it.
They are levers
that rise and fall in haste
and in slow motion.

FERNAND LÉGER. *THE BICYCLE.*
Toronto: Imprimerie dromadaire, 1984.

Glenn Goluska's tribute to Léger and his 'fondness for bicycles' was handset in Monotype Garamond and woodletter types in black, red, blue, and yellow, to form the image of a cyclist. Seventy-five copies were numbered and signed by the printer.

Imprimerie dromadaire began in Chicago where the proprietor had been working after graduating from the University of Toronto. Returning to the city to work at Coach House Press, Goluska was encouraged by local printers to set up his press here. His main interests are typography and letterforms, wood type, and literature (especially Russian literature) in translation.

THE ALIQUANDO PRESS ... COMMEMORATES TEN FINE WAYZGEESE.
Toronto: Aliquando Press, [1988].

In his 1683 *Mechanick Exercises on the Whole Art of Printing* Joseph Moxon described the Way-goose when the Master Printer gives all the Journey-men 'a good Feast, and not only entertains them at his own House, but besides, gives them Money to spend at the Ale-house or Tavern at Night; And to this Feast, they invite the Corrector, Founder, Smith, Joyner, and Inck-maker who all of them ... open their Purse-strings and add their Benevolence ... to the Master Printers...' (p 361)

Ontario's Wayzgoose was first conceived by Bill Poole, then director of the Grimsby Public Art Gallery, after he saw the exhibition 'Reader, Lover of Books' at the North York Public Library in 1977. He proposed a festival where Canadian printers, hand

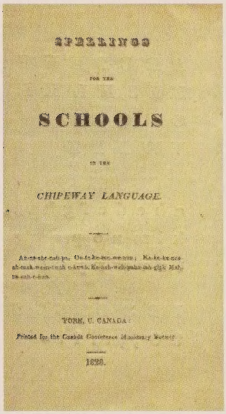
binders, papermakers and others involved in the book arts could get together, exhibit and sell their work, and learn about and from each other. Wayzgoose is still held every year in April at the Grimsby Gallery.

Will Rueter prepared this broadside to commemorate the tenth anniversary in 1988. As well as typesetting and printing the bright red and blue text, Rueter contributed his fingerprints to the design.

Educating Toronto

READING ROOM DISPLAY CASE ONE

With a tradition of centralized control and text-based learning from authorized books well developed over the second half of the nineteenth century, Ontario schools offered an expanding market to Toronto publishing houses. In addition to a sample of textbooks, local educational activities represented here include missionary schools, private instruction, popular adult education provided at the Mechanics' Institute, and the establishment of the first institution of higher learning in the province, King's College, now the University of Toronto.


SPELLINGS

FOR THE

SCHOOLS

IN THE

CHIPEWAY LANGUAGE.

YORK, U. CANADA:

1828.

SPELLINGS FOR THE SCHOOLS IN THE CHIPEWAY LANGUAGE. York: Canada Conference Missionary Society, 1828.

One of the earliest books printed in a native language at Toronto, this speller may be the work of Peter Jones or Kahkewaquonaby, a Mississauga Ojibwa who was converted to Christianity at a camp-meeting in 1823 and spent the rest of his life as a Methodist missionary and translator. Teaching Sunday School, where many poor children throughout Upper Canada learned to read and write, he would have needed such a text in the language of his band. By 1826 he had settled with his people in a mission village on the Credit River where his brother John taught school.

ROYAL GRAMMAR SCHOOL. Toronto, 1829.
(On loan from the Toronto Reference Library)

A secondary school for boys, the Royal Grammar School was one of three established in 1816 by the British government at Kingston, Montreal, and Quebec. Moved from Kingston to Toronto by Lieutenant Governor Peregrine Maitland in 1825, it was merged with the Home District School, first opened in 1807 and directed by John Strachan from 1815 to 1823. In 1830 the Royal Grammar School was in turn combined with Upper Canada College, newly founded by Sir John Colborne, the next Lieutenant Governor.

The use of a script fount for this prospectus may be intended to suggest personal communication with parents of the 'Young Gentlemen' who might attend the school.

WILLIAM LYON MACKENZIE. *CATECHISM OF EDUCATION*.
York: Colonial Advocate Press, 1830.

A systematic reader from childhood, Mackenzie added notes from more than sixty sources to his own questions and answers on Domestic, Technical, Social, and Political Instruction. In answer to the first question, 'What is Education', he wrote 'The best employment of all the means which can be made use of by man, for rendering the *human mind* to the greatest possible degree the cause of human happiness.'

The most famous of his newspapers, the *Colonial Advocate* first appeared at Queenston in the spring of 1824. Mackenzie moved to Toronto in the autumn of that year and continued the paper until October 1834.

AN INTRODUCTION TO GREEK DECLENSION.
York: S.O. Tazewell, 1833.
(On loan from the Toronto Reference Library)

Samuel Oliver Tazewell, Upper Canada's first lithographer, printed this textbook for the students at Upper Canada College by reproducing a hand written text on lithographic stone. Invented late in the eighteenth century, lithography was quickly adopted for map printing and for printing texts which would have required special founts of type, such as music and non-roman alphabets.

Another example of Tazewell's work, his portrait of Sir Walter Scott published in the *Canadian Literary Magazine*, is in the section *Issue to Issue*. During his brief career as a lithographer at Kingston and Toronto in the 1830s, Tazewell printed maps and town plans, and at least one other book illustration for a pamphlet on the Rideau Canal.

Signatures on the title page suggest that this copy, the only one known, belonged to several members of the Jarvis family.

UNIVERSITY OF KING'S COLLEGE. *TO BUILDERS AND OTHERS.* Toronto: Upper Canada Gazette Office, 1838.

Although the contract for King's College was awarded in 1838 when this call for tenders was published, a new Lieutenant Governor, Sir George Arthur, soon had the work stopped because of the cost. When Sir Charles Bagot succeeded to that office in 1842 construction resumed with a ceremonial laying of the foundation stone.

Henry Scadding cited a contemporary description of the procession attending this ceremony as 'one moving picture of civic pomp, one glorious spectacle which can never be remembered but with satisfaction by those who had the good fortune to witness it' (*Toronto of Old*, p 234).

Only the residence wing of Thomas Young's classical design, the South-East Building, was completed by 1845 and the University was obliged to cede even that space for government use several times over the next ten years. Finally, in 1856, construction began on Cumberland & Storm's superb University College. The old King's College building was demolished in 1886 to make way for the east wing of Queen's Park, the provincial Legislative Buildings.

Marked up to serve as copy for the printer of a similar call to contractors in 1840, this notice was scorched in the University of Toronto fire of 14 February 1890.

MECHANICS' INSTITUTE LECTURES. Toronto, 1850.
(On loan from the Toronto Reference Library)

First organized late in 1830 to offer a library, lectures, and classes to the town, the Mechanics' Institute presented a programme of twenty weekly lectures for the 1850-1851 season. Held at 8 p.m. on Fridays, the meetings were free for ladies and members, with non-members paying a single admission of four pence or two shillings sixpence for

the season. Speakers included Professor Croft, the chemist; architect and engineer F.W. Cumberland; geologist and explorer H.Y. Hind; and the Rev. A. Lillie.

In March of 1883 members agreed that the Institute property, including the Cumberland & Storm building at Church and Adelaide Streets, would be transferred to the city for the new Free Public Library.

MECHANICS' INSTITUTE DIPLOMA.
Toronto, Scobie & Balfour, 1850.
(On loan from the Toronto Reference Library)

Described by Mary Allodi in *Printmaking in Canada* as an 'extremely handsome production' with registration of the printing stones for black, brown, and gold 'skilfully handled', this Mechanics' Institute Diploma was designed and lithographed by Sandford Fleming, a young surveyor and engineer who had emigrated from Scotland a few years earlier. To illustrate art and science he used classical figures; for skill there are top-hatted surveyors and for industry a solitary reader in his study. A factory scene anchors one corner and a construction site the other, while a steam locomotive anticipates Fleming's work on the Canadian Pacific Railway. One amusing detail is the turned letter for 'N' in SCIENCE, KNOWLEDGE, and INDUSTRY.

The partnership of Hugh Scobie and John Balfour was active only from 1846 to 1850.

EXAMINATIONS AT LADIES' SEMINARY. Toronto, 1852.
(On loan from the Toronto Reference Library)

Girls attended the public common schools and were eventually admitted to most grammar schools for secondary education although private institutions also welcomed the young ladies of Toronto from at least 1817. By mid-century academies or seminaries, almost invariably conducted by women, were established in towns throughout the province. This seminary on Wellington Street near Bay was directed for twelve years by Miss McNally of Dublin, assisted by her three sisters.

As well as setting the text of this notice in roman types of several weights and sizes, the printer has used a different face for each display line: rimmed tuscan, rustic, shadowed grecian, and sans serif in both solid and outline cuttings.

WILLIAM MAVOR. *THE ENGLISH SPELLING BOOK*.
Toronto: Brewer, McPhail, 1853.

A standard text since 1801 in Britain, Mavor was often reprinted in Upper Canada. One of the earliest editions, from Kingston not Toronto, was done on cards for free distribution to township schools throughout the province in 1829. It had been ordered in an edition of 2,000 copies by the General Board of Education under John Strachan's direction.

The frontispiece of this mid-century edition shows two scenes of children at their lessons: first, a woman teaching reading to a girl and boy in a vaguely domestic setting and beneath, enclosed in a frame, boys writing under the direction of their master in a richly furnished schoolroom. Although both are stock cuts, scenes suggesting the separation of reading from writing, together with gender distinctions in the context of formal instruction, are important for studies of literacy and reading practices.

Brewer, McPhail & Co. was a partnership between the sons of Peter McPhail, the city's most active binder in the 1820s, and his successor Richard Brewer. An example of binding work marked with Brewer's stamp is shown in the section *Printing for Commerce*.

J. MCGANN. *HOME EDUCATION FOR THE DEAF AND DUMB*.
Toronto: Printed for the Author, 1863.
(On loan from the Toronto Reference Library)

Headmaster of the Toronto School for the Deaf and Dumb from about 1859 to 1865, J. Barrett McGann had failed to win support

for his plan to provide at least two years of primary instruction in the common schools for all deaf-mutes of the province, a community he numbered at more than 600. His book of lessons included a frontispiece showing how to sign a manual alphabet and practical exercises for parents and teachers.

Displayed here, the alphabet is very similar to the current American manual alphabet, with variations to the letters f, g, l, m, n, and q.

McGann inscribed this copy to the Hon. George Brown, M.P.P.

50 MERITS
Public Schools
Upper Canada
I applied mine heart to know, and to search, and to seek out wisdom.
He that diligently seeketh good procureth favor.
DILIGENCE.

50 MERITS
Public Schools
Upper Canada
Poverty and shame shall be to him that refuseth instruction.
To every purpose there is a time
PUNCTUALITY.

MERIT CARDS. Toronto: W.C. Chewett & Co., 1865.
(On loan from the Toronto Reference Library)

Richly coloured scenes of orderly children in idyllic settings, either reading or with parents, ornament these cards which were awarded in denominations of 5, 10, 50, and 100 merits for diligence, good conduct, perfect recitation, and punctuality. Each scene also offers Biblical mottoes for study, all within a patriotic frame of maple leaves and fat beavers.

Egerton Ryerson, Superintendent of Education from 1844 to 1876, developed the cards to allow school children to earn prize books. He described the plan in his 1865 report:

...The importance of this comparatively new feature of the School System can hardly be over-estimated. A comprehensive Catalogue of carefully selected and beautiful Prize Books has been prepared and furnished by the department to Trustees and Municipalities applying for them; and, besides furnishing the Books at cost prices, the Department adds one hundred per cent. to whatever amount may be provided by Trustees and Municipal Councils to procure these Prize Books for the encouragement of Children in their Schools. A series of 'Merit Cards', with

appropriate illustrations and mottoes has been prepared by the Department, and these Cards are supplied to Trustees and Teachers at a very small charge... These Merit Cards are to be awarded daily... Thus, an influence is exerted upon every part of a Pupil's conduct, and during every day of his School career. If he cannot learn as fast as another Pupil, he can be as punctual, as diligent, and maintain as good conduct; and to acquire distinction, and an entertaining and beautiful Book, for punctuality, diligence, good conduct, or perfect recitation, or other exercise, must be a just ground of satisfaction, not only to the Pupil but also to his, or her, Parents and friends. (Hodgins, vol XIX, p 50)

The lithographers W.C. Chewett & Co. were active through the 1860s on King Street selling books and stationery and binding, printing, and publishing maps and books.

EGERTON RYERSON. *FIRST LESSONS ON AGRICULTURE FOR CANADIAN FARMERS AND THEIR FAMILIES.* Toronto: Copp, Clark, 1870.

Long an advocate for the education of rural children and for recognition of the importance of agricultural work in the province, Ryerson published this first textbook late in his career. It was authorized for elementary schools from 1870 to 1877. Lesson XXXVIII on 'Economy of the Household' warns farm women that inattention to domestic duties 'by gossiping, novel reading, fashion, &c.—will paralyze the wisest exertions of out-door industry, and dry up the springs of domestic prosperity and happiness' (p 172). Ryerson went on to publish two more school books, *First Lessons in Christian Morals* (1871) and *Elements of Political Economy* (1877).

Copp, Clark was a new company in 1870 although both W.W. Copp and H.J. Clark had been active in the printing trades for decades.

EGERTON RYERSON. *DR. RYERSON'S DEFENCE.* Toronto, [1875?]

Egerton Ryerson opened the Educational Depository in 1850 to provide library and prize books, maps, charts, globes, models, and other educational materials to the common schools. Soon the Toronto-based depository was supplying Sunday Schools, Mechanics' Institutes, private academies, and local public libraries across the province with educational and popular reading. By 1858 officials published a catalogue listing more than 3,000 titles and booksellers began to object to the depository's monopoly and to discounts the private sector could not match. Since the Education Department also controlled the authorization of textbooks there was limited

opportunity for new publishers to enter this lucrative market. The dispute soon centred on the publisher, James Campbell, who was an agent of Thomas Nelson and Sons of Edinburgh. Nelson's interests were close to the heart of George Brown, editor and publisher of the *Globe*, whose wife Anne was the sister of William and Thomas Nelson. Until the depository closed in 1881 there were attacks and counter-attacks in the press, official committees and investigations, and memorials and petitions from trade associations, including a petition signed by ninety-eight booksellers in 1877.

This densely printed defence of the depository and the textbook policies he had developed was published by Ryerson a few months before his retirement as superintendant of education in February 1876.

CANADIAN CATHOLIC READERS FIRST BOOK.
Toronto: Copp, Clark, c1899.
(On loan from the Ontario Institute for Studies in Education)

From the 1840s educational legislation provided for grant-supported separate schools although the system grew slowly. This reader is an example of the texts authorized by the Education Department for use in the Roman Catholic Separate Schools of Ontario.

EMILY WEAVER. *A CANADIAN HISTORY FOR BOYS AND GIRLS.*
Toronto: William Briggs, c1900; printed by Copp, Clark.

Of more than 140 elementary school textbooks authorized for use in Ontario from 1846 to 1950 only four name women as authors, although others may be concealed by their initials. Emily Weaver's *History*, with illustrations by her sister, was first published in 1900, then authorized by the Department from 1904 to 1910.

ONTARIO READERS SECOND BOOK. Toronto: T. Eaton Co., c1909.
ONTARIO READERS FIRST BOOK. Toronto: T. Eaton Co., 1923.
(On loan from the Ontario Institute for Studies in Education)

Following the 1907 report of a Textbook Commission, which found that Ontario schoolbooks had fallen behind the times, the Department of Education announced that a new set of elementary school readers would be prepared by a committee of teachers. The printing contract was awarded by tender to the lowest bidder, the T. Eaton Company, and the new Ontario Readers were ready for the

1909 school year. The first printing of five volumes (*Primer* to *Fourth Book*) totalled more than half a million copies. With only minor revisions, and an updated binding, the Ontario Readers were authorized from 1910 to 1933 (*Primer*), to 1937 (*Third* and *Fourth Books*), to 1938 (*Second Book*), and to 1939 (*First Book*).

One of the updated bindings which replaced the 'drab and thready' cover of Eaton's original readers was this red cloth, striped and embossed with maple leaves, on a 1923 revision of the 1909 readers.

COLES NOTES

TEACHING ONTARIO: MODERN HISTORY XIII. Toronto: C. Cole & Co, [194-?]

COLOMBA BY PROSPER MÉRIMÉE. Toronto: Cole's, 1948.

GEOMETRY EXAMINATION QUESTIONS AND ANSWERS. Toronto: Cole's, 1948?

MADAME THÉRÈSE. Toronto: Cole's, [195-?]

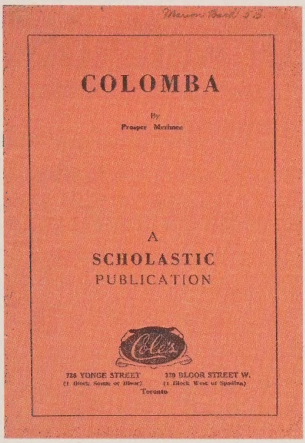
NOTES ON HAMLET. Toronto: Cole's, [195-?]

COLOMBA TRANSLATION. Toronto: Coles, 1970.
(On loan from Chapters)

The story of Jack Cole (1920-1997) and the Canadian book trade is still to be written. By 1978 when the bookstores were sold to Southam, Cole's aggressive and popular merchandising had turned a downtown Toronto shop, where Jack and his brother Carl sold used textbooks, into a chain with 126 stores in Canada and 38 in the United States. In addition to bookselling they published original titles and a series of facsimile reprints in the Coles Canadiana Collection, catching a growing market for Canadian studies source material.

Their greatest publishing success came with Coles Notes, familiar yellow and black-striped study guides used by high-school students since the 1940s. Once distributed in 73 countries, the current list of 130 titles accounts for sales of hundreds of thousands of copies in Canada each year. Together *Hamlet* and *Macbeth* make up twenty percent of these purchases with more than half a million copies of *Macbeth* circulated to date. The leading Canadian title is the guide to Margaret Laurence's *The Stone Angel* with 100,000 copies sold.

Coles Notes have been much in the news this year because of a competition held by Chapters, the superstore book company created in 1995 by a merger of Coles and Smithbooks, to locate an



original copy of *Colomba*, the first student study aid published by Coles in 1948. Chapters, which offered $5,000 for a copy of this translation of Prosper Mérimée's novella, finally split the prize between two Toronto students of the time, one from Mimico High School and the other from Parkdale Collegiate. One of the winning copies, in the original orange paper cover, is shown here together with a 'Coles classic' in yellow and black. Two early lines are also represented: an anthology of geometry questions and answers from 1932 to 1948, printed from handwritten text, and an early teacher's guide for 'upper school' modern history which cites the second war as a current event.

THE METHODS OF SCIENCE 4. Toronto: Clarke, Irwin, 1970, c 1963.
(On loan from the Ontario Institute for Studies in Education)

Selected for *Typography 64*, an exhibition and catalogue of Canadian typographic excellence, this textbook design by Rolf Harder was one of forty-two winning entries described as 'the cream of two-year's book production' in the category Book Design.

Printing for Religion

READING ROOM DISPLAY CASE TWO

The 'City of Churches' has had an enormous printing and publishing trade. Religious presses printed not only denominational newspapers but also a huge output of church-related reports, sermons and polemics. While not as dominant today the influence of the Church is alive in doctrinal newspapers and religious publishing houses in the city. Only a few examples can be shown here, among them the Bible, hymns, denominational debates, sermons, one newspaper, and a sample of social issues such as education, temperance, Sunday labour, and the influence of Communism, which have been addressed in the religious press.

BIBLE. N.T. MATTHEW. OJIBWA. 1831. JONES. *MESAH OOWH MENWAHJEMOOWIN, KAHENAHJEMOOD OWH ST MATTHEW.* York: Printed at the Colonial Advocate Office, by James Baxter, 1831.

At least half a dozen Bible societies and benevolent institutions concerned with the spiritual education of native people were established at Toronto between 1818 and 1830. One of the most active was the York Auxiliary Bible Society which published this edition of the Gospel of St Matthew in Chippewa for distribution to 'every Indian station in the province'. As the Society's committee later reported, 'bad roads, and want of sleighing' had impeded the delivery, leaving 800 copies remaining at the book depository. (York, p 13)

Peter Jones, identified on the title page as Kahkewaquonaby, translated the Scriptures with the assistance of his brother John. Two years earlier, the Lieutenant Governor, Sir John Colborne, who had encouraged Jones in his work, had arranged for 2,000 copies of a parallel Chippewa/English text of the first seven chapters of Matthew to be printed at the government press.

JAMES PATON CLARKE. *CANADIAN CHURCH PSALMODY.*
Toronto: H. & W. Rowsell, 1845.
(Toronto: Rowsells & Thompson).

The spread of musical literacy, encouraged by the singing school movement, prompted a demand for the publication of choral music which teachers met by importing a wide variety of tunes and compiling them into tune-books. Printed in a distinctive oblong shape and called 'end-openers' or 'long-boys', the tune-books offered an introductory section giving instruction in the art of music, followed by a selection of tunes in various metres.

Canadian Church Psalmody, a Psalm book with music printed in the usual oblong shape, is cited by Maria Calderisi Bryce as 'a fine example of extraordinarily well-executed typography'. This seems to have been the first book of music actually printed, as opposed to published, in Toronto.

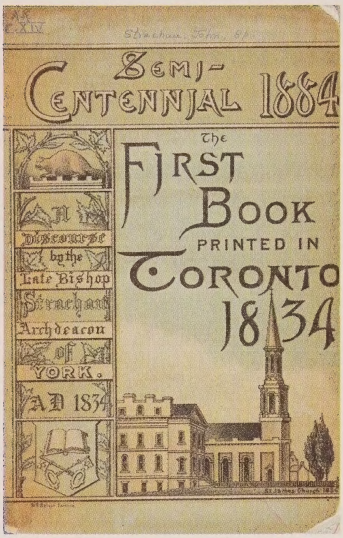
Clarke, organist of Christ Church, Hamilton, and the first Bachelor of Music graduated at the University of Toronto, included six of his own tunes and three of his chants.

THE QUESTION OF SEPARATE SCHOOLS
DISCUSSED IN A SERIES OF LETTERS AND OTHER ARTICLES THAT APPEARED IN THE TORONTO MIRROR AND MONTREAL TRUE WITNESS.
Toronto: Mirror Office, 1853.

Bishop Charbonnel was instrumental in establishing Catholic separate schools in Upper Canada, considering them essential for teaching children their faith. Egerton Ryerson allowed a separate school in each city or town ward but was opposed to a dual system of schooling. The two exchanged their views in print during the 1850s, prompting others to enter the debate. The anonymous 'Compiler' of *The Question of Separate Schools* wished 'to rectify the unchristian and irreligious principles of our neighbours, on state education' as 'a gross insult has been offered to our Bishop and to us, by the journalists who have misrepresented his Lordship's principles and our claims for a Catholic system of education'.

The *Mirror*, later the *Toronto Mirror*, was founded by Charles Donlevy and Patrick McTavey in 1837. A Catholic newspaper, it survived until 1866.

This copy, bound with other pamphlets on the schools question, was donated to the University Library by Egerton Ryerson.



THE POOR MAN'S PRESERVATIVE AGAINST POPERY. Toronto: Printed and Published by George Perkins Bull, Courier Office, 1834 [re-issued in 1884].

A souvenir wrapper from the semi-centennial in 1884 presents this work as 'the first book printed in Toronto 1834'. The design incorporates a sketch of old St James' Church and a panel of national and episcopal symbols identifying the work as a Discourse by the late Bishop John Strachan, pastor of St James'. Inside the 1884 wrapper is an 1834 edition, in its original printed wrapper, of *The Poor Man's Preservative Against Popery* which appeared in Toronto some time in the spring of that year. One of five pamphlets published in a skirmish which spread as far as the press in Kingston, Strachan's collection of original and reprinted opinion was provoked by John Elmsley's publication and free distribution in 1833 of 5,000 copies of a Catholic work on transubstantiation.

Elizabeth Hulse has suggested that someone, perhaps T. Francis whose inked stamp appears on the 1834 wrapper, discovered copies of these pamphlets and re-issued them for the semi-centennial. In her directory of the trades, Hulse identifies Thomas Francis as a secondhand bookseller active on Yonge Street from 1883.

NEIL MACNISH. *GAELIC SERMON* BY REV. NEIL MACNISH CORNWALL, ONTARIO PREACHED BEFORE THE GAELIC SOCIETY OF TORONTO 14TH JUNE 1896. Toronto: Imrie, Graham, 1896.

Printed in Gaelic, this sermon was the first in a series preached in Toronto through the Society's connection with the Gaelic Lectureship Fund in the Presbyterian College of Montreal.

Active as printers, publishers, stationers, and music printers and publishers, the firm of Imrie, Graham, a partnership between John Imrie, a Scottish printer, and David Langford Graham, began in 1885.

PROCLAMATION DAY OF MOURNING. Toronto, 1901.
(On loan from the Toronto Reference Library)

Framed in mourning borders, and set in heavy condensed and spurred types that would not have been out of place early in Victoria's reign, this stately public notice is the mayor's proclamation of a day of mourning for the late Queen. On the day of her burial the clergy were expected to hold services at eleven o'clock and all citizens were 'respectfully requested to attend'. The day was to be further observed with the closing of 'all places of business and entertainment' until sundown. Prominently placed after the opening line 'PROCLAMATION', Toronto's 1834 coat of arms underscores the solemnity of official mourning.

PROCLAMATION

DAY OF MOURNING

Whereas, at a meeting of the Council of the Corporation of the City of Toronto, held on Monday, the 28th day of January, A.D. 1901, it was Resolved,

"That a Proclamation be issued, inviting the clergy of the various religious denominations to arrange for the holding of simultaneous memorial services in their respective churches on SATURDAY, THE SECOND DAY OF FEBRUARY NEXT, the day of the interment of our beloved

QUEEN

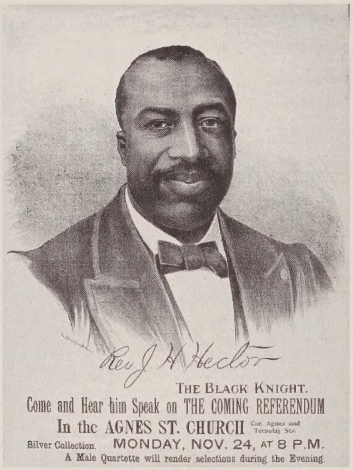
at the hour of ELEVEN O'CLOCK IN THE FORENOON, and that all citizens be respectfully requested to attend such service, in their respective churches, and further, that the attention of all citizens be directed to the MORAL PROCLAMATION respecting that said day be observed as a DAY OF MOURNING, which it is hoped will be strictly complied with by closing all places of business and entertainment until the hour of sundown."

Those are therefore to request the citizens to comply with the terms of the foregoing Resolution by attending Divine Service and generally observing the said

SATURDAY, 2ND FEBRUARY NEXT,

AS A DAY OF MOURNING.

OLIVER A. HOWLAND,
MAYOR.


Rev. J. H. Hector
THE BLACK KNIGHT.
Come and Hear him Speak on THE COMING REFERENDUM
In the AGNES ST. CHURCH Cor. Agnes and Terauley Sts.
Silver Collection. MONDAY, NOV. 24, AT 8 P.M.
A Male Quartette will render selections during the Evening

THE BLACK KNIGHT COME AND HEAR HIM SPEAK ON THE COMING REFERENDUM IN THE AGNES ST. CHURCH.
Toronto: Hough Litho Co., [1902].
(On loan from the Toronto Reference Library)

The provincial referendum, held on 4 December 1902, posed the question 'Are you in favor of the bringing into force of the Liquor Act of 1902?' That act would have prohibited the sale of liquor in Ontario by all except licenced druggists, but did not prohibit the manufacture and export of liquor or its sale by manufacturers to licenced druggists. The referendum rule stated that more than a simple majority would carry the question; the total required was 50% of the total votes cast in the previous election, that of 1898. Although a majority voted in favour of prohibition, the number of votes cast did not reach the 212,723 needed. The act was not implemented.

Many lectures and speeches were sponsored by the Canadian Temperance League throughout the city, and in many of its churches prior to referendum day. Among the events was this meeting held at Agnes Street Church. Originally part of the Bible Christian Church, Agnes Street Church joined the Methodist Union in 1883, when it was considered among the most prosperous of all Methodist churches in the city with a Sunday evening congregation of between 1,000 to 1,500. *Landmarks of Toronto* praised its 'people who care more for the evangelization of their fellows than for their own selfish and personal ease'.

Hough Lithographing first appeared in 1899 and continued in the Toronto city directory up to 1915.

SUNDAY SCHOOL RALLY. Toronto: William Briggs, 1911.
(On loan from the Toronto Reference Library)

With the Red Ensign over his shoulder, a clean-cut boy personalizes this invitation to Rally Day at 'our Sunday School'. Suggestions for recruitment urge the young to bring their parents as well as someone else who is not already a member. Completed in manuscript for a rally in 1911, this pocket-sized card was printed at the Methodist Book and Publishing House under the imprint of William Briggs, book steward from 1879 to 1918.

THE NEW OUTLOOK.
Toronto: United Church Publishing House, 1934.

The 1829 Conference of the Methodist Church in Canada allocated $700 to Egerton Ryerson to enable him to set up a printing shop for a newspaper to be called the *Christian Guardian*. Within three years the initial circulation of 500 had grown to 3,000 when the *Guardian* was the most widely disseminated periodical in Canada. Publication continued for ninety-six years, until 1925, when the title was changed

to *The New Outlook*. Since 1939 it has been called the *United Church Observer*.

This special number commemorates the centennial of the city of Toronto:

In looking over the back files of the paper through the first five or six years of its history, it is very interesting to note how keen and intelligent its interest seems to have been, not only in the life of the town and city in which it was located, but as well in the whole country and in the problems and difficulties which in those pioneer days it had to face. Though a Church paper, and definitely organized as such, from the first it showed a keen interest both in civic and in national and in all sorts of social concerns, and refused to think of itself as in any way removed from the everyday life and interests of the people.

OSWALD J. SMITH. *THE RIDER ON THE RED HORSE*. Toronto: People's Church, 1934. (Toronto: Livingstone Press).

Oswald J. Smith, pastor of the People's Church, predicted that war in Europe was almost a certainty, but warned that war was not the most 'serious menace of the hour'. That was 'communism and its plans for world revolution'. According to Smith, communists in America were more numerous than those in Russia in 1917 and much better organized, biding their time until the right hour to strike. The pastor claimed that not since the days of Nero had the world seen such atrocities as existed in contemporary Russia. His title is taken from Revelations: 'And there went out another horse that was RED: and power was given to him that sat thereon to take peace from the earth, and that they should kill one another: and there was given unto him a great sword.' Smith, founder of the fundamentalist People's Church, was considered by Billy Graham 'the most important inspirer of overseas missions in the 20th century'.

HISTORIC ST JOHN'S AT YORK MILLS, 1816-1843. Compiled by Audrey Graham. Toronto: Hendrick, Jewell Co., [1934].

PAMIĄTKA OTWARCIA I POŚWIĘCENIA KOŚCIOŁA ŚW. KAZIMIERZA = SOUVENIR OF THE OPENING AND BLESSING OF ST CASIMIR'S CHURCH, TORONTO, MAY 23RD, 1954. Toronto: [Glos Polski], 1954.

Two church histories, one serving an early community and the other more recent, were published, as is customary, through the initiative of their congregations and printed for them at local printing shops.

CITY OF TORONTO PROCLAMATION. Toronto, 1945.
(On loan from the Toronto Reference Library)

Following a long tradition of public 'praise and thanksgiving to Almighty God', this Toronto proclamation was issued by the mayor, Robert H. Saunders, to announce a civic service to be held when victory was achieved in Europe. In the afternoon of the day following official announcement of 'V-E' Day the service would take place in front of City Hall. Community services and programmes were also scheduled for nine parks in East, West, North, and Central Toronto. The Allied Printing Trades label at the foot of this broadside indicates that the city's printing was done in a union shop.

RELIGION IN CANADA: THE SPIRITUAL DEVELOPMENT OF A NATION. Toronto, McClelland & Stewart, 1968.

Part of the 'Canadian Illustrated Library' series, this broadly-based study has been noted as a landmark in religious history by Father Brian Hogan. The editor, William Kilbourn, stated his premise in the prologue: 'The history of Canada is inextricably bound up with the expansion and expression of the Churches'. (p 6)

THE LORD'S DAY ADVOCATE.
Toronto: Lord's Day Alliance of Canada, 1903.

SOUNDS ABOUT SUNDAY
Toronto: People for Sunday Association of Canada, 1985.

The Lord's Day Alliance, founded in 1888 as a lay organization under the general sponsorship of the Presbyterian Church of Canada, was a federation of provincial and territorial bodies dedicated to the same purpose, 'to preserve the Lord's Day in its integrity and to secure to the whole community the right to its full enjoyment'. The Alliance became one of the most effective lobbies of the early twentieth century, its activities leading to the passage of the Lord's Day Act restricting Sunday trade, labour, and recreation in 1907. Renamed in 1992 as The People for Sunday Association, its goal is unchanged, 'to preserve Sunday as a common day of rest'.

Issue by Issue: The Periodical Press

READING ROOM DISPLAY CASE THREE

Within a month of their arrival, William Waters and Titus G. Simons printed the first Toronto issue of the *Upper Canada Gazette* after its weekly publication had been suspended during the move from Niagara. No other newspaper was published in the town until John Carey founded the *Observer* in 1820, followed during that same decade by five other new titles. The first magazine published in Toronto was John Strachan's religious monthly *The Christian Recorder* which ceased in 1821 after only twenty-four issues. From the thousands of newspapers and magazines printed in the city since these modest beginnings, we have selected titles related to themes of the exhibition such as community, commerce, and culture, as well as issues which define the city during a specific period.

CANADIAN LITERARY MAGAZINE (no 1, April 1833).

Probably the fourth such magazine offered to Upper Canadians, and the second at Toronto, the short-lived *Canadian Literary Magazine* was edited by John Kent, a master at Upper Canada College. He concluded his Address to the Public in the first issue 'cherishing the hope that I shall receive the support of every individual who feels a desire that Canada should possess a Literature of its own'. (p 2)

Three numbers are known, each with a portrait by the lithographer, Samuel Tazewell. Of Sir Walter Scott in this issue the editor wrote, 'Mr Tazewell, our Artist, has bestowed considerable pains upon the accompanying Portrait—the first we believe ever engraved in Upper Canada—engraved too on Canadian Stone, and from thence, by means of a Canadian press, transferred to Canadian paper' (p 41). John Galt and William (Tiger) Dunlop were pictured in the second and third numbers in May and October.

Both the publisher, George Gurnett, and Thomas Dalton, his printer for the first two numbers, were newspaper proprietors from other towns who moved to Toronto during the thirties, a decade when at least eighteen new papers were founded in the capital. Gurnett of the *Courier* had come from Ancaster while Dalton brought the *Patriot* from Kingston.

THE ONTARIO FARMER (vol 1, no 4, April 1869).

In common with most contemporary 'agricultural' titles this monthly journal of agriculture, horticulture, country life, emigration, and the mechanic arts, was the family magazine of the day. As well as the latest news of agricultural societies, and announcements of new machinery and improved varieties of seeds, the text included songs, book reviews, short stories, and poetry. The three volumes, printed from 1869 to 1871, were under the direction of William F. Clarke who had previously edited the *Canada Farmer*. In this, his second journal, Clarke emphasized the importance of the emigrant and the artisan to the continued prosperity of the country. His decision to publish *Ontario Farmer* in royal octavo format, instead of the more common folio size, was deliberate; he wanted the text stored on the bookcase, not buried among a pile of old newspapers and thus lost.

GRIP (vol 24, no 9, 28 February 1885; vol 41, no 9, 3 March 1894).

The weekly satirical and literary paper *Grip*, named for the raven in Dickens's *Barnaby Rudge*, defined forever the image of Sir John A. Macdonald, Canada's first Prime Minister, as a comic figure with a bottle in his pocket. A brilliant political cartoonist, John Wilson Bengough founded *Grip* in 1873, near the end of Macdonald's first mandate. The paper continued to 1894 through all of Macdonald's second term (1878 to 1891).

A major printing business grew up around the success of *Grip* with three Bengough brothers active during the early years of the company. By 1893 Grip Printing & Publishing, which continued on beyond the magazine *Grip*, specialized in engraving and it was here, early in the new century, that Tom Thomson met J.E.H. MacDonald and other staff illustrators: Arthur Lismer, Frederick H. Varley, Franz Johnston, and Franklin Carmichael. Thomson died before his friends joined with Lawren Harris and A.Y. Jackson in the first Group of Seven show in Toronto in 1920.

THE ONTARIO WOMAN (vol 1, no 7, December-January 1911-1912).

The world beyond a common woman's magazine was the purview of this monthly, edited and published by Mrs Lilla Kitto Billings of Toronto, whose purpose was to awaken the women of Ontario to a sense of 'wider duties' and the 'larger services' expected of them,

particularly the question of women's right to vote. This issue includes news of suffrage around the world and articles on the women's movement and social welfare. Women won the right to vote in Ontario elections in 1917 and federally the following year.

CANADIAN GROCER (vol 37, no 44, 2 November 1923).

Today's media conglomerate, Maclean-Hunter Limited, began with this trade magazine which a twenty-five-year-old Toronto newspaperman named John Bayne Maclean first offered to the grocery, produce, provision, liquor, and confectionary trades on 23 September 1887. The following year he added *Hardware and Metal* and *Dry Goods Review*. Standard book trade sources, *Books and Notions* and *Canadian Printer and Publisher*, followed in 1890 and 1892. He founded the *Financial Post* in 1907, *Chatelaine* in 1928 and, in 1911, the *Busy Man's Magazine* became *Maclean's*. Maclean-Hunter's archive of periodical publications is held by the Thomas Fisher Library.

The opening selected for exhibition here shows an advertisement for the Dayton Scale, made in Canada by International Business Machines, facing the cover for 2 November 1923 which is a lurid sunrise at sea promoting 'English Type' Biscuits, made by Westons, then a well-established Toronto food company.

THE VARSITY: THE UNDERGRADUATE NEWSPAPER (Jubilee Issue, 20 March 1931).

A feature of university life since the first number, which is pictured on the front page of this fiftieth anniversary issue, the *Varsity* has provided an apprenticeship for generations of writers and politicians. Among those who sent congratulations for publication in the Jubilee Issue was 'Billy King', a former staffer who had already served two terms as Prime Minister William Lyon Mackenzie King and was to be elected again from 1935 to 1948.

THE CANADIAN FORUM: A MONTHLY JOURNAL OF LITERATURE AND PUBLIC AFFAIRS (vol 12, no 133, May 1931).

Established in 1920 on a foundation laid by *The Rebel*, which had been published under the direction of a small group of faculty and undergraduates at the University of Toronto since 1917, the *Canadian Forum* is a review of Canadian culture and public affairs, often viewed

from the left and unashamedly nationalist. Currently subtitled 'Canada's leading magazine on politics and the arts', the *Forum* has published many of Canada's leading poets, authors, critics, political economists, and historians. Particularly in the 1920s and 1930s, which art historian Joan Murray characterizes as 'the "heroic period" of graphics' in the magazine, every member of the Group of Seven, except LeMoine Fitzgerald, donated illustrations for publication.

The design of the *Canadian Forum*, and in particular its covers, has always been striking. One prolific artist was Thoreau MacDonald who designed more than 150 original works for the cover or pages of the *Forum* from 1922 to 1932.

WARD'S ISLAND WEEKLY (vol 30, no 6, 3 August 1946).

An early example of the community papers so characteristic of Toronto neighbourhoods, *Ward's Island Weekly* began publication in 1917 and continued for more than fifty years. The most remote of the fifteen islands which formed a peninsula until 1858, Ward's was restricted to a summer tent city until 1931 when permanent cottages were permitted on campsites leased from the city. This opening of the 1946 issue shows the Island passion for baseball facing a book advertisement from a department store which made daily deliveries there in the season. In the winter of 1946 only four families, other than the Wards who had settled in 1834, wintered on this Island.

From the 1950s, through years of municipal debate and the demolition of houses, hotels, and stores that was ordered by the city in order to expand parkland for public use, Island residents have struggled to maintain their homes and a community which was secured in 1981 by the Ontario government up to the year 2005.

EXPLORATIONS: STUDIES IN CULTURE AND COMMUNICATION (no 8, 1959).

Founded under the editorship of E.S. Carpenter, with Marshall McLuhan as one of four associate editors, *Explorations* was an outgrowth of a Ford Foundation Seminar on Culture and Communications set up at the University of Toronto. Its stated aim was to cut across the boundaries of the humanities and social sciences by treating them as a continuum. One thousand copies each of nine issues were published between 1953 and 1959; McLuhan became a co-editor with number 7, March 1957.

According to Philip Marchand, McLuhan's biographer, 'everything McLuhan said or wrote afterward is directly traceable to something he wrote in the first eight issues of *Explorations*. The heart of McLuhan's approach to reality has been articulated—and never more cogently—in the pages of that quirky and marvelous periodical' (Marchand, p 133).

Number 8, the most typographically striking of the issues, is shown here. It was designed by McLuhan's friend Harley Parker, a designer at the Royal Ontario Museum.

SATYRDAY (vol 2, no 4, 1967).

A time capsule of hippy Yorkville, *Satyrday* was published monthly from April 1966 to December 1968. This issue included practical advice 'If You Trip, Don't Speed' and 'Be Gentle. Above all, Be'; announced Gordon Lightfoot and Joni Mitchell at the Riverboat Coffee House; reported on Toronto's First Love-In, held on the grounds of Queen's Park in May; and warned 'Is the Village Doomed? High-Rise Explosion Could Scatter Hippies.' The editor claimed a circulation of 13,000 thanks to John Straightstreet and Teenie Bopper who bought copies when they ventured into Yorkville on the weekend.

POLYPHONY: THE BULLETIN OF THE MULTICULTURAL HISTORY SOCIETY OF ONTARIO. (vol 6, no 1, Spring/Summer 1984).

Published to mark Toronto's sesquicentennial, this special issue includes more than fifty articles about the communities who have built Toronto, from the Irish in Cabbagetown and the Black citizens of early Toronto on through the two great periods of growth, before the first war and in the decades since World War II. *Polyphony* first appeared in 1977 and ceased publication at volume 14 in 1994.

TORONTO LIFE (vol 32, no 7, May 1998).

Superimposed on a close-up photograph of Premier Mike Harris is the question 'Why does this man hate Toronto?' and the story lead 'Why not? Everyone else does. Toronto-bashing is the great Canadian pastime. Before it was just annoying. Now it's costing us big time.' Hating Toronto, a sentiment regarded as fundamental to national unity, has been celebrated for more than fifty years, since Lister

Sinclair's 1946 radio play 'We All Hate Toronto' which was also featured in the first season of the review *Spring Thaw*.

Toronto Life, for its part, has been chronicling the city's self absorption each month since November 1966 when the first issue featured a young television host named Barbara Amiel.

The Literary Press

READING ROOM DISPLAY CASE FOUR

MARGARET ATWOOD. *THE JOURNALS OF SUSANNA MOODIE.* Toronto: Manuel & Abel Bello- Sanchez, 1980.

According to David Staines in his introduction to the 1997 edition, this work is 'The culmination of the Atwood-Pachter collaboration ... a uniquely Canadian livre d'artiste ... the masterwork in the long collaboration between the verbal artist and visual artist' (p xv).

In the mid 1960s, the poet Margaret Atwood and the artist Charles Pachter, friends since childhood, began their collaboration with five limited edition handmade books. These were *The Circle Game* (1961), *Kaleidoscopes: Baroque* (1965), *Expeditions* (1965), *Talismans for Children* (1965), and *Speeches for Doctor Frankenstein* (1966).

When Atwood finished the manuscript of a poem sequence based on the journals of Susanna Moodie, she sent a copy to Pachter who began work on a design for publication. A proposal was submitted to the Canada Council for publication by Anansi. When that proposal was rejected, the poems were published as *The Journals of Susanna Moodie* in 1970 by Oxford University Press with some of Atwood's own illustrations. In her contract with Oxford, Atwood retained the rights for Pachter to produce his own version should funding be forthcoming.

In 1979, Pachter was able to resume the work and the Atwood-Pachter volume was published on 31 October 1980 in a limited edition of 120 numbered copies, with two printer's proofs. The book was designed by Charles Pachter and hand-printed by Manuel and Abel Bello-Sanchez, two Spanish printers living in Toronto. Hand set by Pachter, the types are Della Robbia, Kennerly Old Style Italic, and Goudy Old Style. Thirty-two serigraphs, some drawn directly onto screen or photo-stencils and others reworked from lithographs, drawings, and collages, illustrate thirty-seven pages of text.

The work was reprinted in 1997 in Toronto by Macfarlane, Walter & Ross.

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We wish to thank Glenn Goluska, Rosemary Kilbourn, the Pilot Tavern and the Toronto Transit Commission for allowing us to reproduce their images.

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